Holiday Entertaining Issue

Perfect Parties • Great Layer Cakes • New Tapas • By Gillian Duffy

OCTOBER 30, 2000

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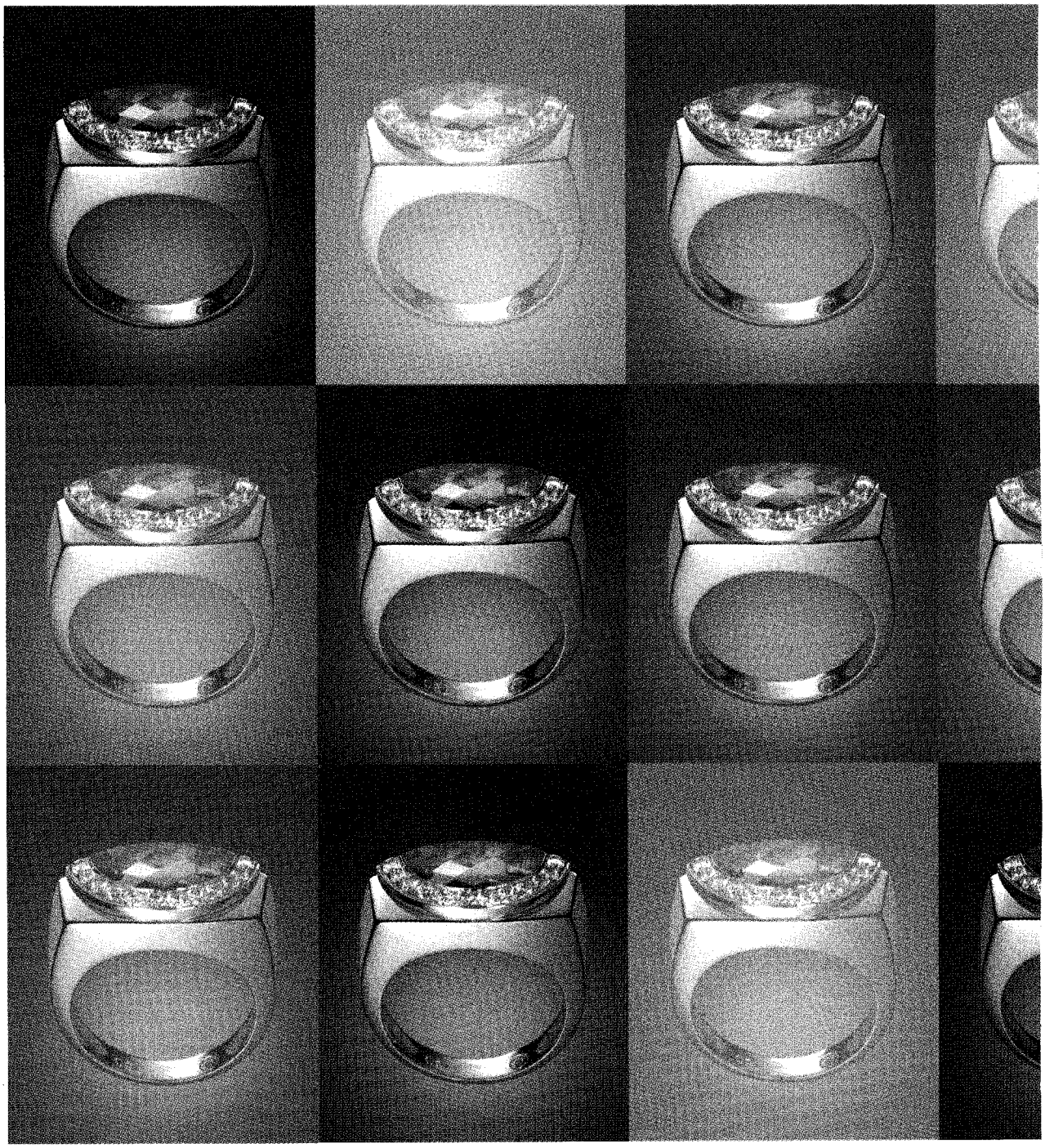

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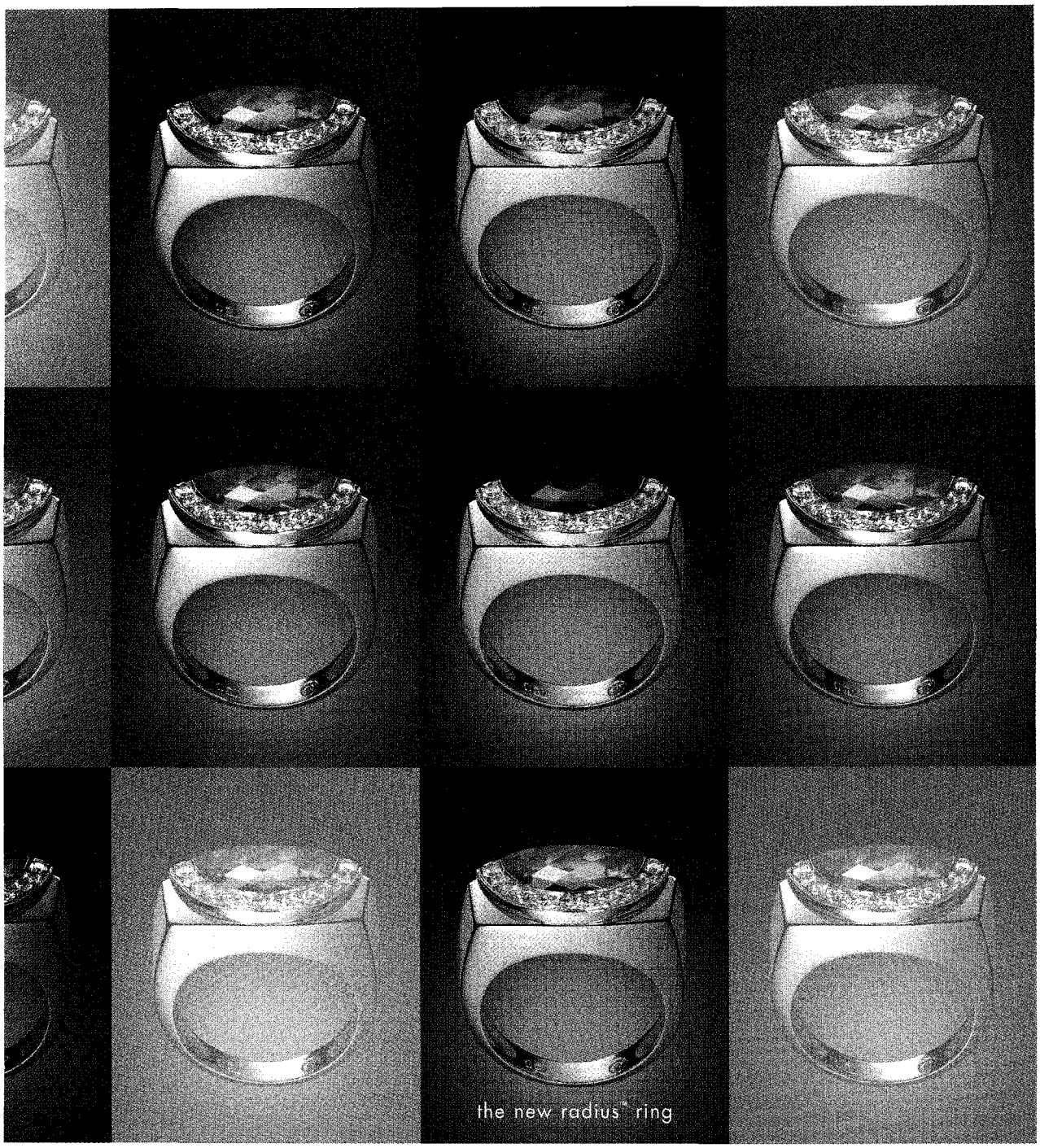

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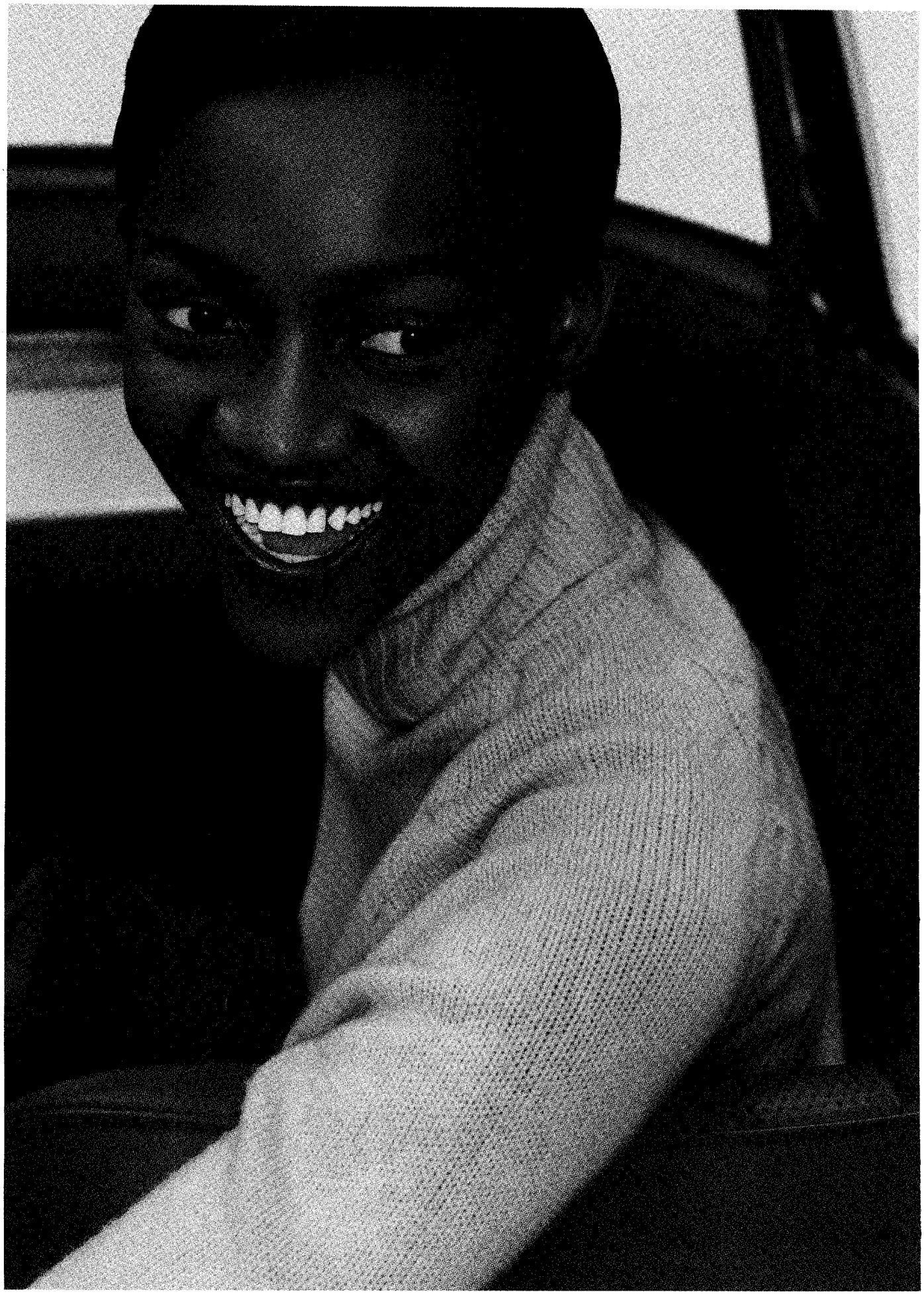

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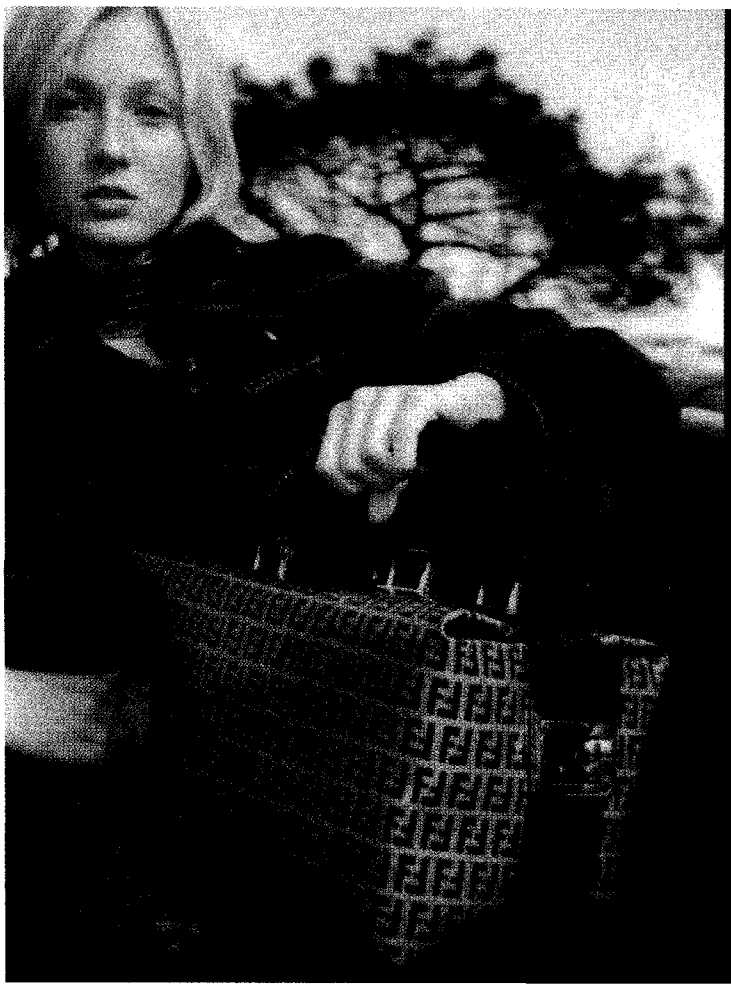

720 FIFTH AVENUE

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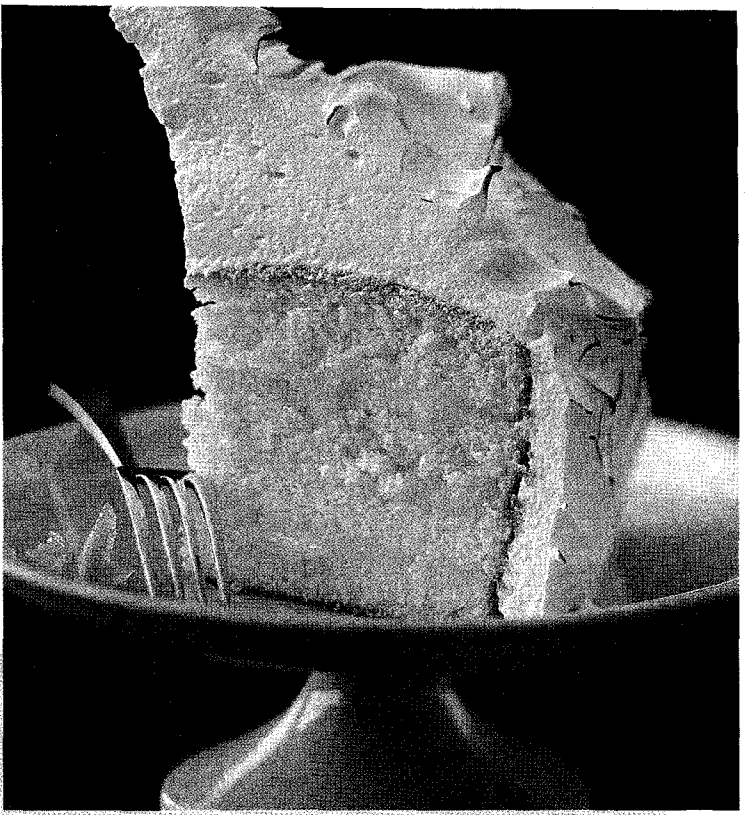

"Chefs were young once, too.
One man's madeleine is another man's lemon-meringue."

"Dinner Party Drama," page 45

45 **Holiday Entertaining** By Gillian Duffy

Tapas Talk Big new tastes—Asian, French, American—are coming on small plates, as chefs around the city improvise on a Spanish theme. • **The Rules of Game** The holiday season is all about tradition—and game is the most traditional American meal of all. Five chefs' favorite recipes. • **Food Fête** Andy Arons, a proprietor of Gourmet Garage, throws a dinner party where cooking (by top city chefs) is part of the entertainment. • **Cakes Alive** Layer cakes, new takes on old standbys, are infiltrating some of the city's most stylish menus. We sampled the goods and crowned the top three. • **Spirit World** In the era of Cosmopolitans just past, venerable beverages like brandy and scotch were left by the wayside—and aging has made them even better.

72 **Who's Noodging Who?** By Chris Smith

Now that Joe Lieberman has spent two months on the campaign trail, the question isn't whether voters across the country will accept a Jew as vice-president—it's whether a man of ethics and integrity can survive on the national stage with his morals intact.

78 **Metrocard Madness**

The Mets in the promised land, by **Chris Smith.** • **Alex Williams** on the House That Ruth and Rudy and George and Joe built. • Why the Yankees are so easy to hate, by **Mark Jacobson.**

COVER: PHOTO ILLUSTRATION BY JOE ZEFF

Cover inset and Contents photographed by Richard Gerhard Jung. Lemon-meringue layer cake by Scott Bieber of Eli's Restaurant. Food stylist: Anthony Leberto; prop stylist: Lynn Nigro. Cover cake stand: Crate & Barrel.

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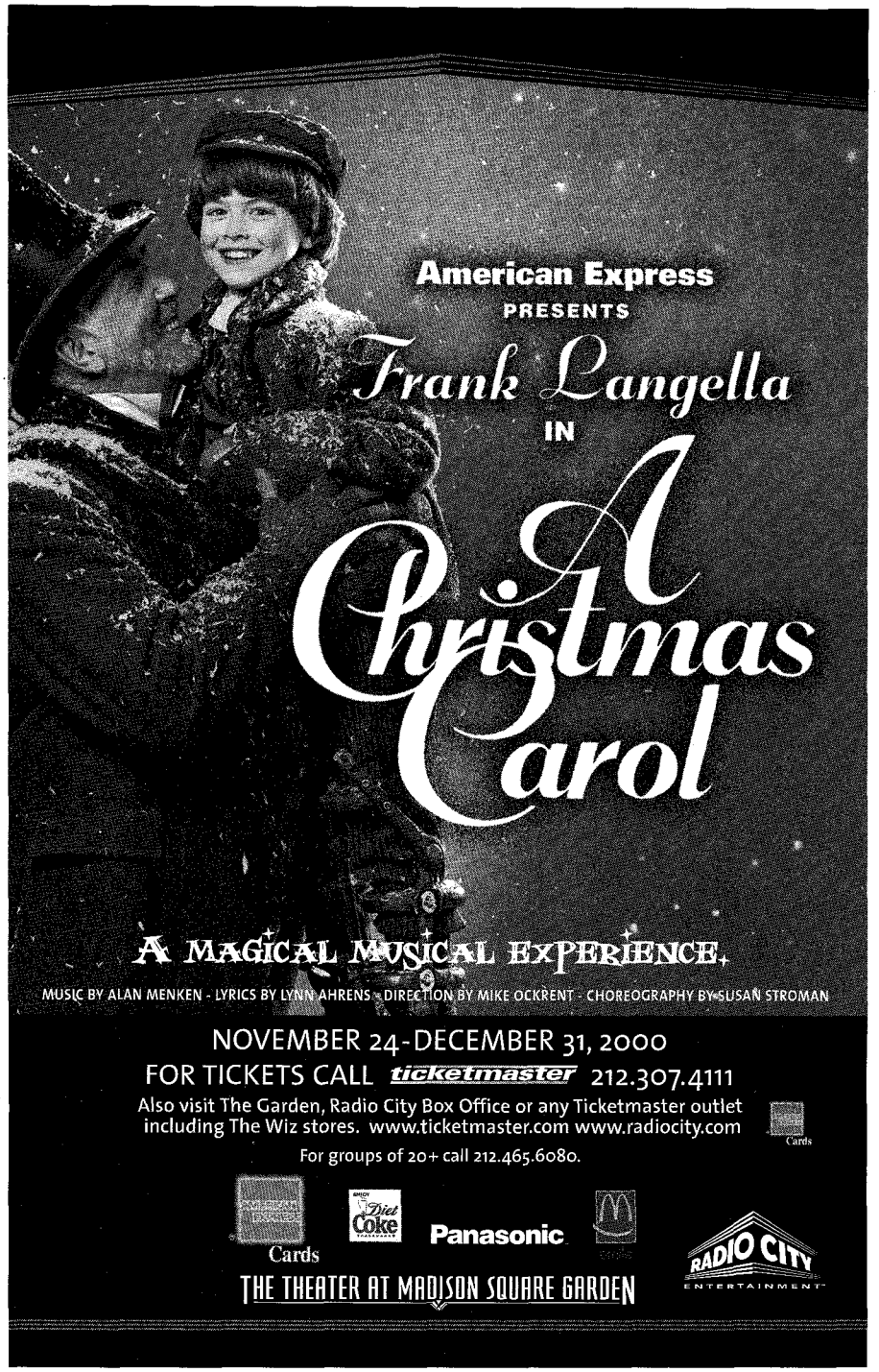

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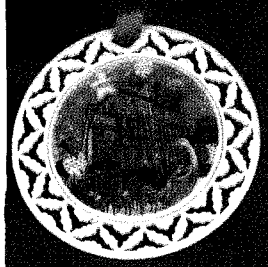

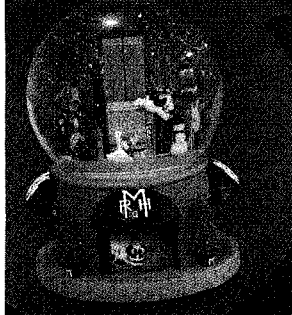

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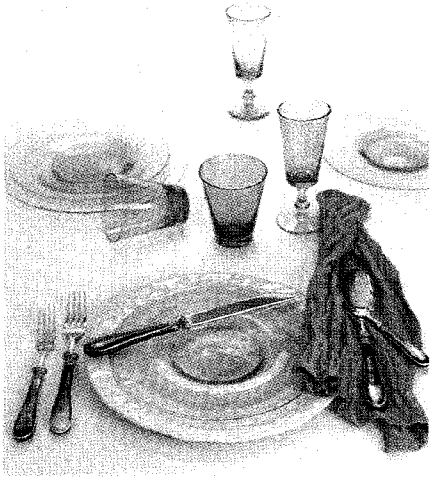

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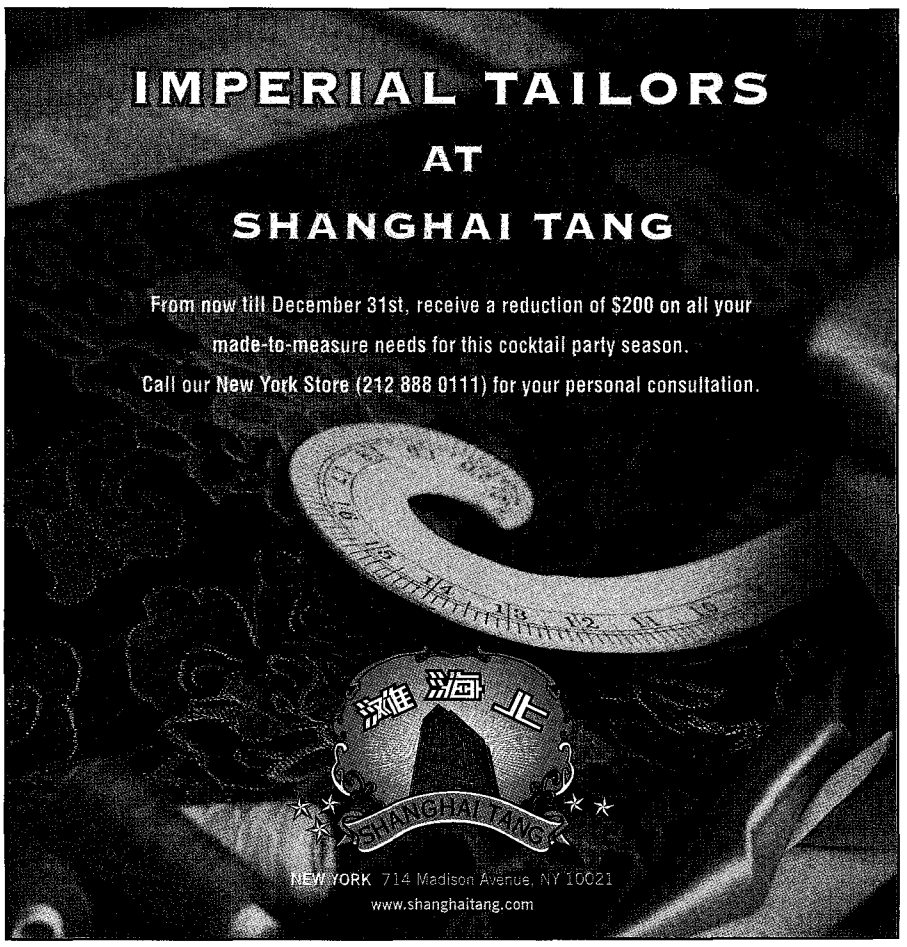

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Letters

"If celebrity has come to replace depth and experience as a measure of one's fitness for the Senate, I fear Mrs. Clinton will win handily.

—Bud Lavery

Fuzzy Math

I read with astonishment your poll on the New York Senate race and its conclusion that voters find Hillary Clinton smarter and more senatorial than Representative Rick Lazio ["Rick & Hillary: Who Do You Think They Are?," by Michael Tomasky, October 16]. What campaign have these people been following? Mrs. Clinton has studiously avoided the Sunday-morning news shows—with their potentially difficult questions—in favor of pumpkin-carving with Rosie, show-biz-style badinage on Leno, and pop quizzes from Letterman. If celebrity has come to replace depth and experience as a measure of one's fitness for the Senate, I fear Mrs. Clinton will win handily.

Bud Lavery, MANHASSET, N.Y.

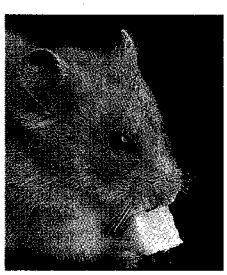
Sheep in Wolff's Clothing

Michael Wolff understates his case in claiming that only 46 million of us were losers because of the dull presidential debates ["Media: Murder, They Rote," October 16]. All of us are losers; it's just that most us knew in advance the debates would be worthless and refused the networks' attempts to force-feed us this hoax. But Wolff is part of it, because he refuses to acknowledge that there was a more interesting televised presidential debate—on C-SPAN. It featured alternative candidates expressing real ideas with passion. Without Libertarian Harry Browne, for example, you would never guess that the war on drugs isn't ordained by our Constitution. If you follow the money, you will see that major contributors give to both Democrats and Republicans. For them it's just insurance. They know that, except for a few insiders, Bush or Gore is a Hobson's choice.

David Kahn, MONTVILLE, N.J.

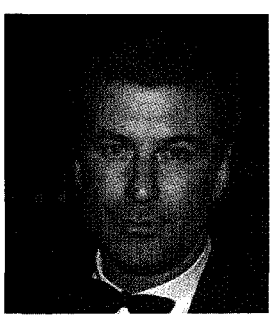
In a Furvor

When I read "Habitrail of Tears" [by Derek de Koff] in your October 16 issue, I felt vindicated. I have long held the belief that furriers would kill anything they could make into a coat if they could get away with it. How someone can pamper a dog, for example, while wearing fox, when the two animals are genetically identical, is incomprehensible. When you allow a small group of people to decide which animals are to be pampered and which are to be tortured for their fur, you can expect this. Until everyone sees fur for what it is—the skin and hair of animals killed for the sole purpose of providing some selfish woman with a gaudy testament to her greed—people who can't distinguish between foxes and string beans will continue to "farm" the smallest and most helpless among us.



G. D. Bell, MANHATTAN

Reading Derek de Koff's piece on hamsters in your October 16 issue did not affect my sentiments regarding fur. In fact, I thought it was ridiculous. Killing hamsters is really no different from killing ostriches, alligators, foxes, or beavers. Your magazine also featured the very same hamster-lined Alberta Ferretti coat de Koff criticizes, among other fabulous fur pieces, in your August 28 "Fall Fashion" issue. I have a hunch you didn't show that to little Eleanor.



Aleksandr Aronov, BROOKLYN

Do or Dye

Reading through *New York*'s October 16 issue, I came upon the color picture printed in "The Scene." I see that Tony Lee is blonde. With all due respect to Mr. Lee, I say: Bamboozled, indeed!

Campbell V. Cole, MANHATTAN

Stewart Little

The interiors featured in your October 9 special issue ["Interior Design"] were a feast for jaded eyes. The photos were a relief from being overdosed on Martha Stewart "homesiness." These decorators displayed what they considered the world's definitive marvelous objects. There was, in fact, nothing *not* to like about it. I welcome these cliché-free zones.

Joan Mary Macey, BINGHAMTON, N.Y.

Rotten Apple

Nomi Eve's novel *The Family Orchard* has been reviewed to great acclaim in publications such as the New York *Times*, *Publishers Weekly*, and *Time*. The novel, with publication rights sold in twelve foreign countries, has been compared with the writings of Collette, Gabriel García Márquez, and Isaac Bashevis Singer. It appears your reviewer, Daniel Mendelsohn, approached this work not from a literary standpoint but rather with a personal axe to grind. How unfortunate for your readers. The only "self-conscious . . . myopia" here belongs to Mendelsohn.

Bernice Horn, MELROSE PARK, PA.

Not-So-Smart Alec

There's nothing more irritating than movie stars' attempts to enlighten us, the masses, with their political inanities—and Alec Baldwin's self-impressed air makes for grand caricature. I was disappointed to find out that he *won't* ex-patriate if W. is elected ["Intelligencer: Baldwin: No Fox News Is Good News," October 16]. I had been looking forward to voting this year.

Chip Joyce, MANHATTAN

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Intelligencer

By Beth Landman Keil and Ian Spiegelman

Simpson Claims Ex Is on Fantasy Island

O. J. Simpson's ex-girlfriend has a funny way of going on the lam—that is, according to Simpson. Through his spokesman, Simpson tells us *The National Enquirer's* claim—that his on-again-off-again gal pal **Christie Prody** went into hiding after telling the tabloid that O.J. described the 1994 murders of his wife, Nicole, and Ron Goldman to her in vivid detail—is untrue. *Enquirer* editor **Steve Coz** told the *Daily News* recently, "Christie Prody is in fear for her life. She's in hiding." But Simpson insists that after that report came out, Prody called four times asking him to visit her in Jamaica. Coz denies Simpson's claim, adding that a second interview, which hits stands today, will reveal "she's still in terror of O.J." Coz would not confirm whether Prody had been to Jamaica, but he told us that Prody's back from wherever she was and is still keeping herself scarce—"though she's not in such extreme hiding as she was."

Disney: Forgetting the Titans

Disney's *Remember the Titans* may look like just another schmaltzy Cinderella tale, but the action behind the scenes is less upbeat. According to an industry source, four of the real-life football players the film is based on are fuming at how they were treated by the megacorporation and have contacted L.A. entertainment lawyer **Harris Tulchin** to help them settle the score. Tulchin confirmed that he is representing the ex-jocks—**Darryl Stanton**, **Lewis Lastik**, **Julius Campbell**, and **Thomas Jones**—who say they were taken advantage of by Disney. Tulchin points out that the players' names and personalities as well as facts about their private lives were used in the film without adequate compensation. "These are four average guys who didn't know the specifics of how to deal with a film studio," says the attorney. The players, Tulchin says, thought they would at some point be rewarded financially, especially after making personal appearances at early screenings of the film. He adds that numerous letters of complaint sent to Disney's lawyers did win his clients "a modest monetary gift," but "not nearly the amount that should have been paid to them considering their stories are the basis for some of the film's *main characters*." Tulchin has yet to file a formal complaint of commercial exploitation, saying, "I'd prefer to handle the matter out of court, but I'm not sure that's going to happen." Lawyers for Disney did not return calls.

No Straight Talk for Anne Heche

Attendees of the Hamptons International Film Festival had about as much luck with **Anne Heche** as **Ellen DeGeneres** has lately. The actress was scheduled to be a speaker at the festival, but she canceled at the last minute. According to a source close to the event, Heche—whose flick *Auggie Rose* was featured at the fest—was all set to be the main attraction at a Q&A session with film fans called "A Conversation With . . ." but backed out of the gig only a week before to work on a movie in Toronto. Fortunately, festival organizers salvaged the event just in the nick of time when they got **Danny Aiello** to say yes. You can still hear the sighs of relief.

Anne Heche

Show Will Go On for Schimmel

Comedian **Robert Schimmel**'s Fox sitcom looks to be back on track after the funnyman was sidelined by cancer. Schimmel—whose decidedly blue humor has won him a cult following as well as such big-name fans as **Howard Stern**—was set to do a half-hour comedy series inspired by his life with *Simpsons* executive producer **Mike Scully**. But the plan had to be put on hold last summer so he could undergo treatment for non-Hodgkin's lymphoma. Now the disease has been declared in remission, Schimmel's friends tell us, and the sitcom is back in play. "He has one more chemo session at the begin-

The Gates Motel

Apparently, being the richest man in the world doesn't buy you everything. A source reports that **Bill Gates**'s family trip to the posh Lake Placid Lodge took a less than luxurious turn when, upon checking in, the Microsoft chairman was coolly informed that the resort had a new policy prohibiting children under 12—a rule that went over especially poorly with Gates's two underage kids, **Rory** and **Jennifer**. "Maybe they would have made an exception," says the source, "but Gates was using a different name, and the guy at the desk didn't even recognize him." This may also explain why the lodge, when asked about the situation, told us they had no recollection of Gates's visit. He certainly didn't hang his hat there that night: The source says that after being turned away, the billionaire and his family couldn't find anything better than a cheap motel. Gates had no comment.

Photographs: top, Patrick McMullan; bottom, Andrea Renault/Globe Photos.

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ning of November," says Schimmel's Warner Brothers rep, **Bob Merlis**. "When he recovers, he'll be ready to go for it." According to Scully, the show is now scheduled to go into production in February. Meanwhile, Scully shared his feelings with us about his pal's recovery: "I think the important thing is America will have another sitcom."

Gourmet Does a Double Take

Knowing how damn picky foodies can be, the folks at *Gourmet* decided to run two different covers of their current issue. While an unimposing medley of mushrooms graces the cover of issues sent to subscribers, newsstand editions boast hunky Union Pacific chef **Rocco DiSpirito**. A publishing source tells us that Condé Nast head **Si Newhouse** deemed the DiSpirito cover inappropriate for the magazine's readership and forced in the fungi at the eleventh hour, a claim editor-in-chief **Ruth Reichl** dismisses as baloney: "We were already planning a piece on DiSpirito, and when the photos came back, they were so great that I decided to put him on the cover. But when I first took the job here, I put a person on the cover and subscribers wrote in saying they preferred the food covers because they use them to wallpaper their kitchens. So it was only logical to do the two." Have any of these temperamental readers called in about the issue? "Some people have," Reichl admits, "but only to say they liked the Rocco cover so much that they wanted it themselves." We called DiSpirito for his opinion of the situation: "Would I have liked to be on all million or so covers? Yeah, I would have," the chef confessed with a laugh. "But I hear the newsstand copies are selling better than ever."

Miss Universe University-Bound?

How will Miss Universe fill her days when her reign is over? She'll trade in her tiara for a stack of textbooks, of course. Miss Universe 2000, **Lara Dutta**, was recently spotted on the Washington Square campus of New York University inquiring about the journalism department's broadcast curriculum. Dutta has talked about going back to school in the past, but she has always leaned toward filmmaking as her intended course of study, saying she wanted to make documentaries about her native India. Why the change of heart? Perhaps the beauty has her ballplaying beau **Derek Jeter** in mind. Female sportscasters are more common these days, after all, and according to a source, Dutta has already interviewed for television positions, but she's been told she lacks the journalism background needed before she gets in front of the camera. Good to know that she won't be just a talking head.

Joaquin and Mark: The Good, the Bad, and the Clueless

In Miramax's *The Yards*, **Joaquin Phoenix**'s first theatrical release since *Gladiator*, the actor once again plays a man whose main character trait seems to be cowardice—and Phoenix wanted it that way. At a screening for the flick last week, Phoenix told us he was originally offered the role of the hero, but "I didn't want to play the innocent guy who gets caught up in everything. I want to be seductive. I want to have the dialogue." With Phoenix turning down the leading-man spot, that plum went to **Mark Wahlberg**, who told us, "I identified with somebody trying to figure things out from a place where they're clueless. I had to figure out right from wrong on my own, and I was taught by some very good teachers the wrong thing." Speaking of the wrong thing, Wahlberg told us that his brother **Donnie Wahlberg**'s plans to turn a Boston Howard Johnson's into "a very classy eatery" have gone astray: "He's actually selling the restaurant. He got involved with the wrong people." New Kids on the Block?

High Comedy for Jenny McCarthy

Comic genius is all about timing, and if you're in **Jenny McCarthy**'s latest project, so is knowing how to operate complicated pot paraphernalia. According to a source on the set of her upcoming film *The Perfect You*, a scene in which McCarthy and *Sopranos* star **Drea de Matteo** get high using a bong proved a bit difficult for De Matteo. "They had to do big hits," says the tipster, "and Drea didn't know how to use the bong, so someone had to teach her." McCarthy, though, proved herself an old hand at the task. "Jenny fired up the bowl like a pro," says the source. "She didn't need any coaching."

Additional reporting by David Amsden and Abbey Goodman.

Timothy Hutton Directs, Traffic Stops

Timothy Hutton wants to direct, and he doesn't seem to care whom he upsets along the way. Hutton's new A&E series, *Nero Wolfe*, which he both stars in and directs, obtained permission to film on West 76th Street for Saturday, October 14, and Sunday, October 15. But having the right permits doesn't guarantee things will go smoothly. Block president Joseph Bolanos tells us that residents, already angered by the street's closure to traffic and parking, lost their cool completely when a pregnant resident went into labor and had to walk to the end of the block and catch a cab to the hospital. Bolanos says the crew made a $1,000 donation to the block, money he deems "piddling for what they could have done." So he's shipped off a letter to the mayor's office demanding a new policy be implemented in order to avoid such disruption in the future. An A&E rep insists that the shooting was "not disruptive and the crew had full cooperation from the neighborhood." But we bet the new baby isn't named Tim.

Photographs: top, Tricia Meadows/Globe Photos; bottom, Robin Platzer/Twin Images

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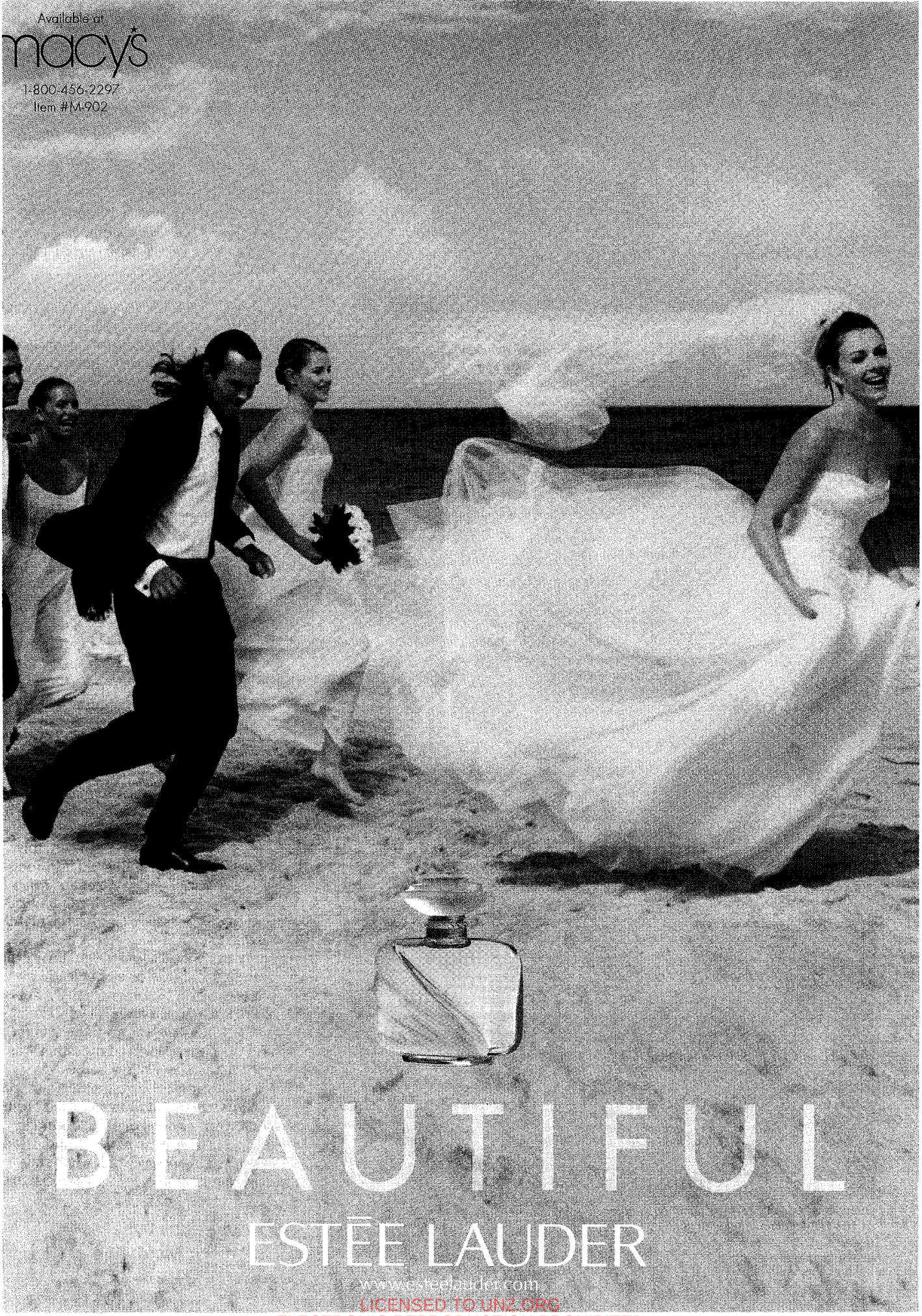

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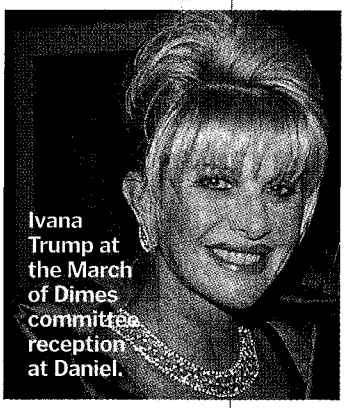
Scene

Susan Hess, Claudia Cohen, and Princess Yasmin Aga Khan at the Rita Hayworth Gala for the Alzheimer's Association at the Waldorf-Astoria.

Rue McClanahan, Evelyn Lauder, Dr. Jerri Nielsen, and Diane Sawyer at the Breast Cancer Research Foundation's awards luncheon at the Waldorf-Astoria.

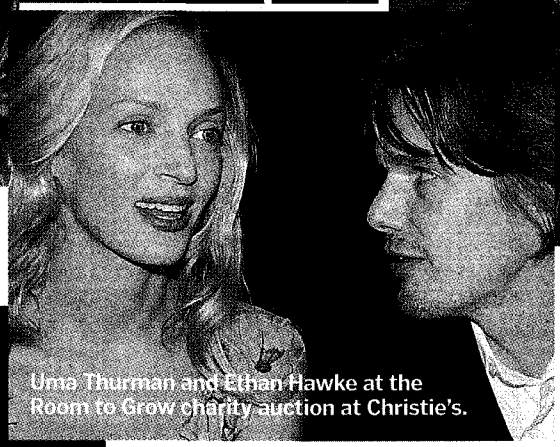


Ivana Trump at the March of Dimes committee reception at Daniel.

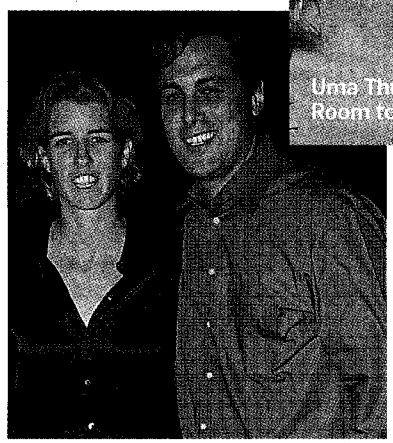
Stanley Tucci and John Turturro at the Change for Kids 2000 benefit at the Manhattan Center.

Brad Johns and Nina Griscom at the auction to benefit Cancer Care at the Avon Centre.

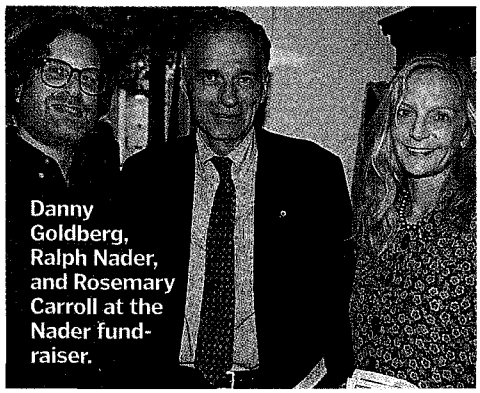
Camryn Manheim at the Showtime preview luncheon at Brasserie 8 1/2.



Uma Thurman and Ethan Hawke at the Room to Grow charity auction at Christie's.



Rory Kennedy and Mark Bailey at the HBO "Frame by Frame" documentary showcase at the Screening Room.



Danny Goldberg, Ralph Nader, and Rosemary Carroll at the Nader fund-raiser.

Rock the Vote

"This is *so cool*," chirped **Danny Goldberg**'s 10-year-old daughter Katie, weaving barefoot past **Susan Sontag** and **Stanley Crouch** as they put their heads together to set up a dinner. **Ralph Nader**'s more illustrious supporters—along with clique of giddy college students and aging radicals—had squeezed into Goldberg's West Village townhouse, where the Artemis Records CEO hosted a fund-raiser on October 14 for the Green Party presidential candidate. "It's all starting to feel very MTV," said a member of Nader's team as he greeted a pink-haired young lady at the door. "I can't believe it," squealed the spunky guest, taking in the crowd. "We're *all* nobodies," replied director **Michael Moore**, impatiently awaiting the guest of honor's arrival. Nearby, **Susan Sarandon** and **Tim Robbins**, in Mets hat and jersey, debated the merits of the campaign. "Have we lost that much hope?" Robbins sniped at a cynical guest's claim that a vote for Nader was a vote for Bush. "Besides, we survived Nixon—we can certainly survive Bush." The atmosphere was exultant when Nader finally blew in, fresh from his rally at Madison Square Garden the night before, to deliver a speech. A teenage supporter waved a green sign during the oration as another reveler in leather pants cheered, "Right on, man!" Afterward, **Patti Smith** revealed why Nader got her vote: "He was my father's hero," said the punk icon. "And my father was not a man to have many heroes." As guests swarmed the candidate, **Dan Perkins**, creator of the syndicated "Tom Tomorrow" cartoon, looked around in disbelief. "This is *surreal*," he said. "Nader's this aging policy wonk who's suddenly a rock star!" DAVID AMSDEN

Photographs by Patrick McMullan

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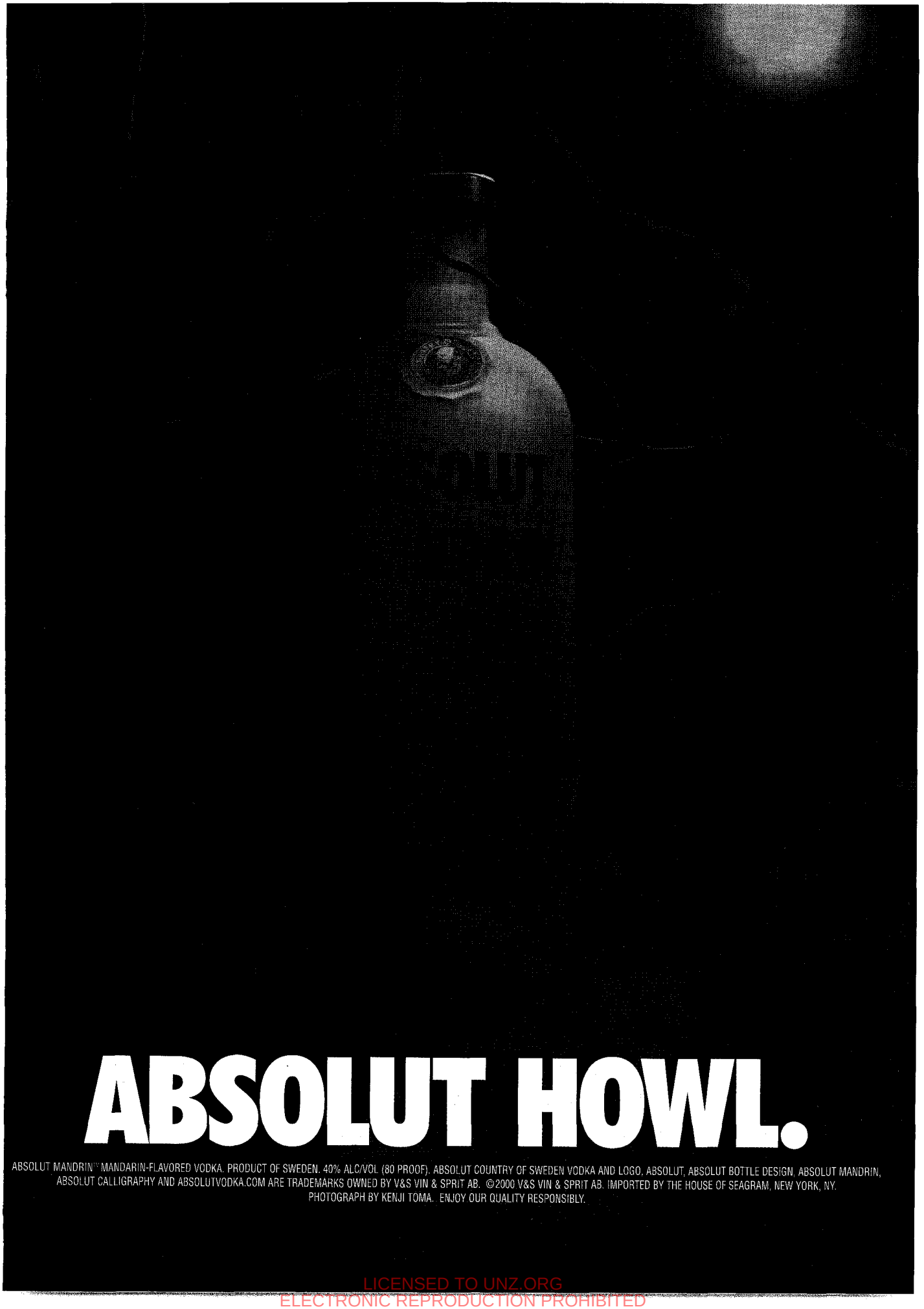

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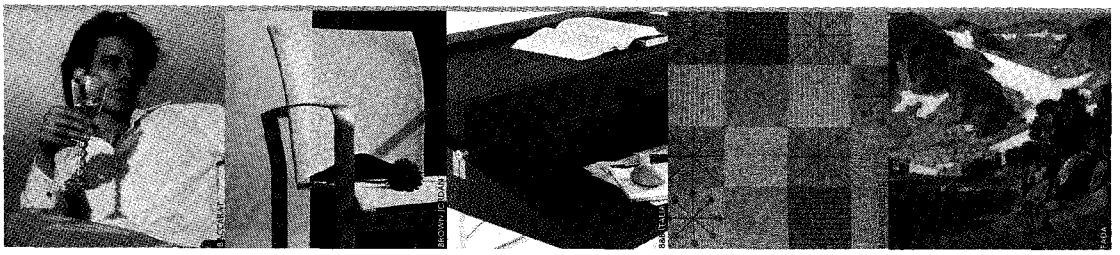

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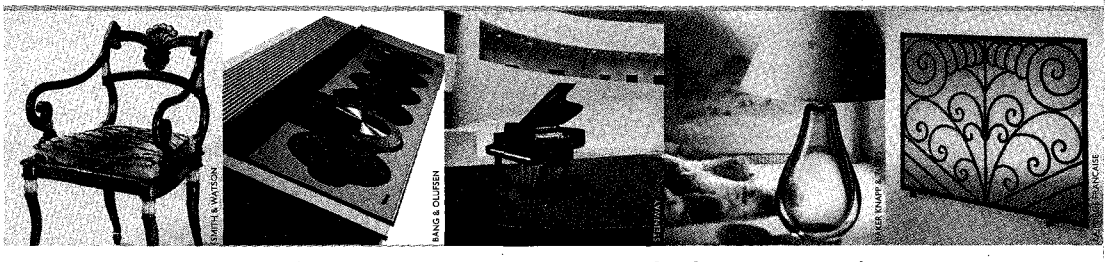

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GOTHAM

Edited by Jessica Lustig

Allah for One

New York's Arab-Americans are demanding to be heard. By Alex Williams

The reds, blacks, and greens of the Palestinian flag fluttered up and down 42nd Street last week, as several thousand Arab protesters choked off the United Nations, chanting, "We're Muslim, we're American, and we vote!" A week before, an equally vocal throng shut down Times Square at rush hour. Each sight was as novel as it was overdue in the eyes of Arab-American leaders, who saw the mass protests as a signal that the city's long-quiet Arab community had finally come of age.

"The way Arab-Americans are when they arrive in the United States is, first they think about their village. Then they think of themselves as Lebanese or Syrian or Palestinian. Only now has the concept of 'Arab-American' expanded and grown," says New York–based pollster John Zogby, who is of Lebanese descent. "There are now vocal people who are concerned about, let's say, 'the Other Side' in the Middle East dispute."

"In 1973," recalls Zogby, "It was the entire Jewish community versus Mohammed Mehdi, who was all alone." Mehdi, as head of the National Council on Islamic Affairs, was the media's Arab of choice for decades before succumbing to a heart attack in 1998 at the age of 70. Now, says Anisa Mehdi, Mehdi's eldest daughter, a journalist, "the community has come out of the closet."

According to City Planning, numbers have more than doubled, from 30,000 to 75,000, since the 1990 Census. Figures compiled by the high-profile Arab American Institute in Washington—run, in fact, by Zogby's brother James—place the number of New Yorkers of Arab descent around 170,000, with some 350,000 in the state.

The population of Arab-Americans has exploded nationally since the last Census, nearly doubling from around 2 million to more than 3.5 million. Even George W. Bush made a point of courting them in the second presidential debate two weeks ago. "Arab-Americans are racially profiled," he said, "and we've got to do something about that."

Which is not to say Arab-Americans in

Photograph: AP Wide World.

Talking Points

Is That a Lockbox in Your Pocket?

People are buzzing about the cover of the new *Rolling Stone*, where Al Gore seems to be showing off an impressive bulge in his khakis. "We didn't enhance it or anything," says associate photo editor Audrey Landreth. "Once I saw

the shoot, I was like, *Wow*, okay . . . now you're gonna vote for him, right?" She adds that it's a happy accident: "His pants just happen to be baggy, and you're not used to seeing him at that angle, with that light." Gore spokesman Douglas Hattaway, after laughing for a good 30 seconds, had less to say: "I'm not gonna comment on that—but you can say that it didn't catch *my* eye."

That Was Then

The last Subway Series was 44 years ago, but has anything really changed?

•1956: Affable, fuzzy-on-the-details Republican Dwight

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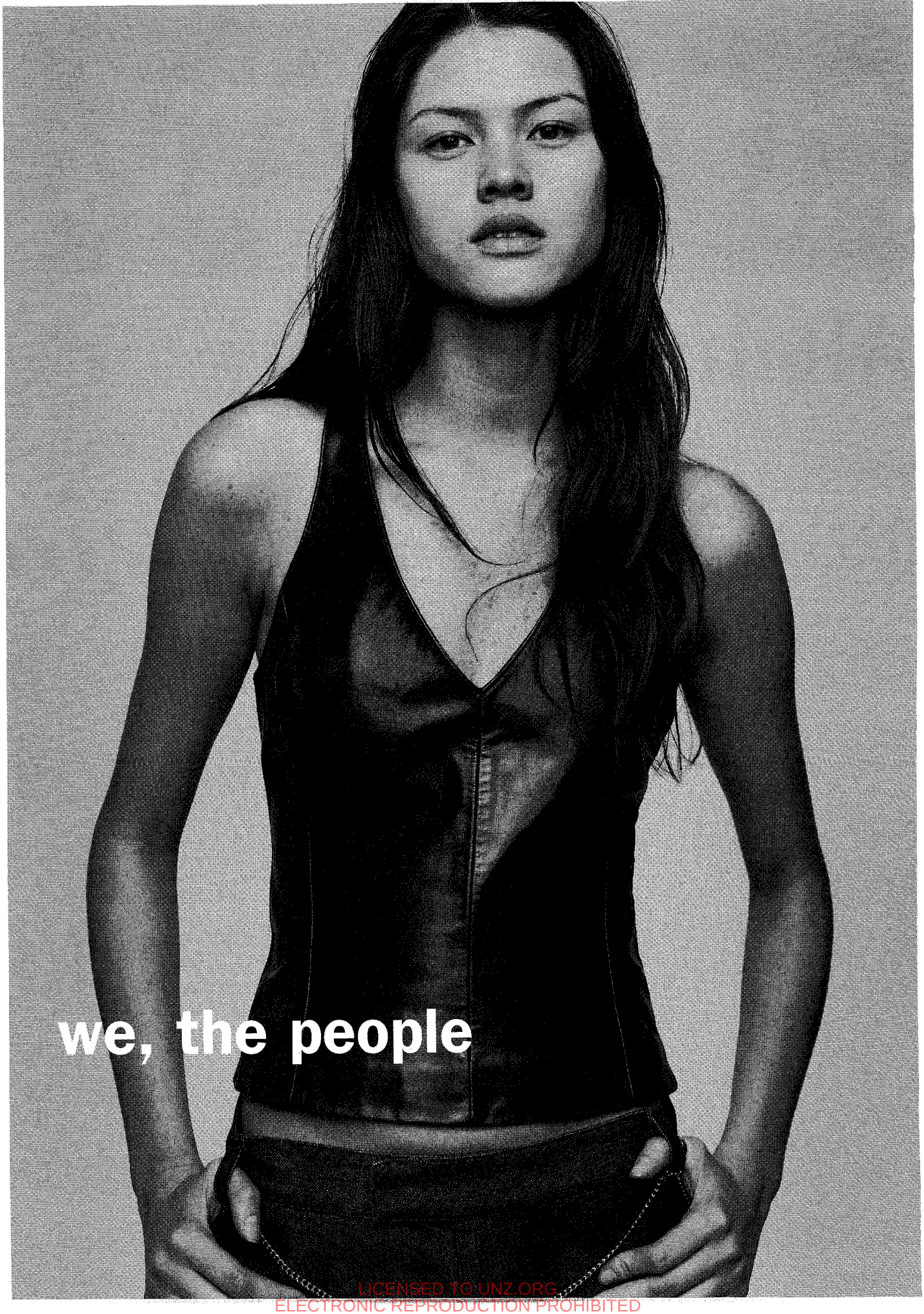

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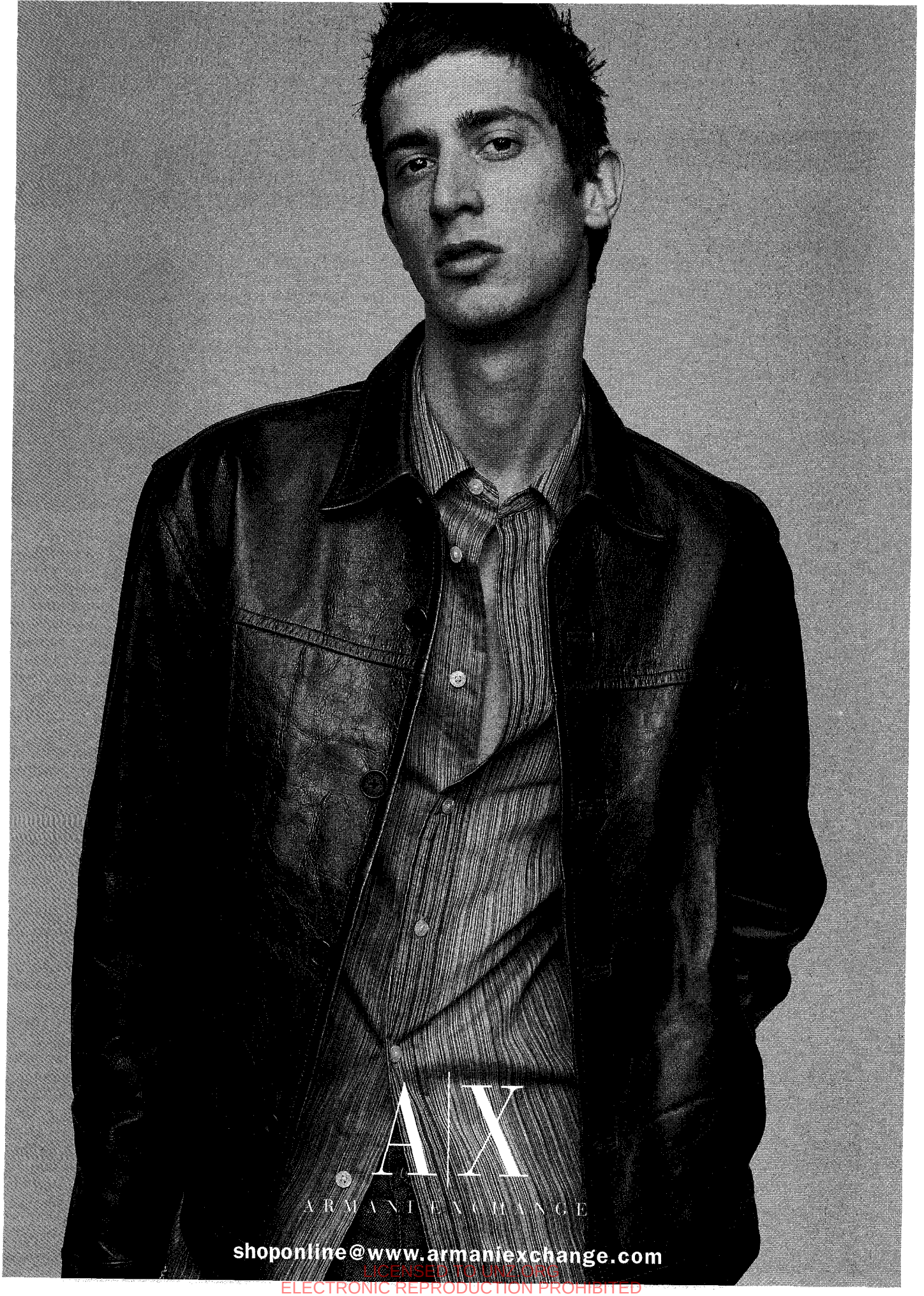

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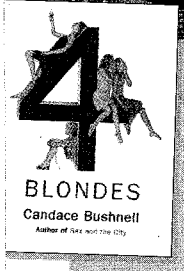
Talking Points

Eisenhower defeats earnest, wonky Adlai Stevenson. **2000:** Bush leads Gore in the polls. • **1956:** The New York Coliseum is built. **2000:** The New York Coliseum is demolished. • **1956:** Charlton Heston stars in *The Ten Commandments.* **2000:** Charlton Heston stars in NRA TV ads. • **1956:** Suez crisis leads to Arab-Israeli fighting. **2000:** Palestinian crisis leads to Arab-Israeli fighting. • **1956:** Prefrontal lobotomies still being performed. **2000:** Widespread ecstasy use. • **1956:** Elvis on *Ed Sullivan.* **2000:** Elvis in the Oval Office.

Expert Testimony

"Writers from Austen to Didion have done superficial—but there's got to be a payoff, and no one in these stories experiences any manner of education, redemption, or meaningful resolution. Ultimately, reading *Four Blondes* is like looking at a summer's worth of party pages from *Hamptons* magazine in one sitting: flashy, amusing and more than a little depressing."



—From a review in last week's Times *of Candace Bushnell's new novel, by Kim France, editor of* Lucky, *a largely text-free magazine devoted entirely to shopping*

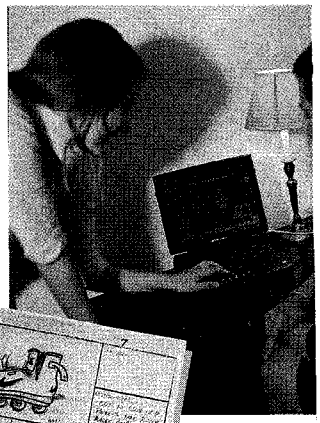
Advertising

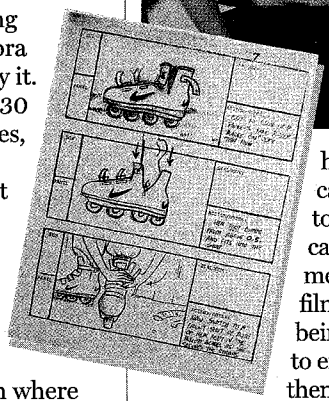
Filmmakers Cast Wide Web

While all the critical attention is focused on Spike Lee's *Bamboozled,* another recent release of his has gone unmentioned: "The Harlem to Martha's Vineyard Special," which stars his wife and their very own weekend estate. You won't be seeing the four-minute vignette in theaters, however. In fact, you can see it only on Jaguar.com. Filmmakers like Lee are beginning to see dollar signs—and increased audiences—in the production of "Webisodes," streaming mini-movie commercials that play on corporate Websites.

"It's part of the evolution of advertising," says Jon Kamen of @radical.media, which matches commercial directors with ad agencies. "I call that 'back to the future,' like single-sponsor programming in the early days of television. Web shows are a crude form of that same concept, 50 years later."

Last winter, Galt Niederhoffer, 25, and Daniela Soto-Taplin, 24, pictured, producers of Given Films (*Hurricane Streets* and the upcoming *Prozac Nation,* with Christina Ricci), came up with a commercial character, Rocket Jones, a kung fu–fighting varsity athlete by day and stilettoed party girl by night. They imagined Web surfers watching Rocket Jones's escapades and clicking on, say, the sports bra she's wearing to buy it. Nike signed on for 30 one-minute episodes, for which the pair are being paid what they get for a feature film "if not slightly more," according to Neiderhoffer. "They're very much in touch with where young women are going," says Jackie Thomas, Nike's director of U.S. women's marketing. "It's a consumer segment we need to get as close to as possible."





Another consumer segment that companies want to get as close to as possible is Internet users, and as more of them have the capabilities to view so-called rich media, more filmmakers are being courted to entertain them—and sell them stuff. "All rich media," says Jason Heller, CEO of the online-media planning, buying, and management firm Mass Transit Interactive, "is just a catalyst to get desensitized Internet users to respond more to your message." Call it the new soft sell.

SARAH BERNARI

ARAB-AMERICANS

continued from page 19

New York have experienced any such political influence, certainly not in a state where Jewish voters outnumber Arab voters five to one. And not in a climate where both Senate candidates have stumbled over each other to distance themselves from the Palestinians.

"It's evident that the *media* is paying greater attention to spokespersons from the Arab-American community," says Michael Miller, head of the Jewish Community Relations Council. "But there were no elected officials, to the best of my knowledge, in attendance at the [pro-Palestinian] rally that was held on Friday. That speaks for itself."

"I think there is a faulty assumption, which candidates are advised to make by their so-called advisers, that they cannot support or reach out to Arab-Americans and American Jews at the same time. I don't think that's true," says the AAI's James Zogby, who has seemingly inherited Mohammed Mehdi's spokesman mantle.

"New York," says James Zogby, who despite his condemnations of Israel has served as an adviser on the Gore campaign, causing concern to some in the Jewish community, "is still an intimidating environment for Arab-Americans. In the rest of the country, I see dramatic improvement. In New York, I don't. Would that Arab-Americans in New York got the same respect they get in Michigan."

Photographs by Brian Finke

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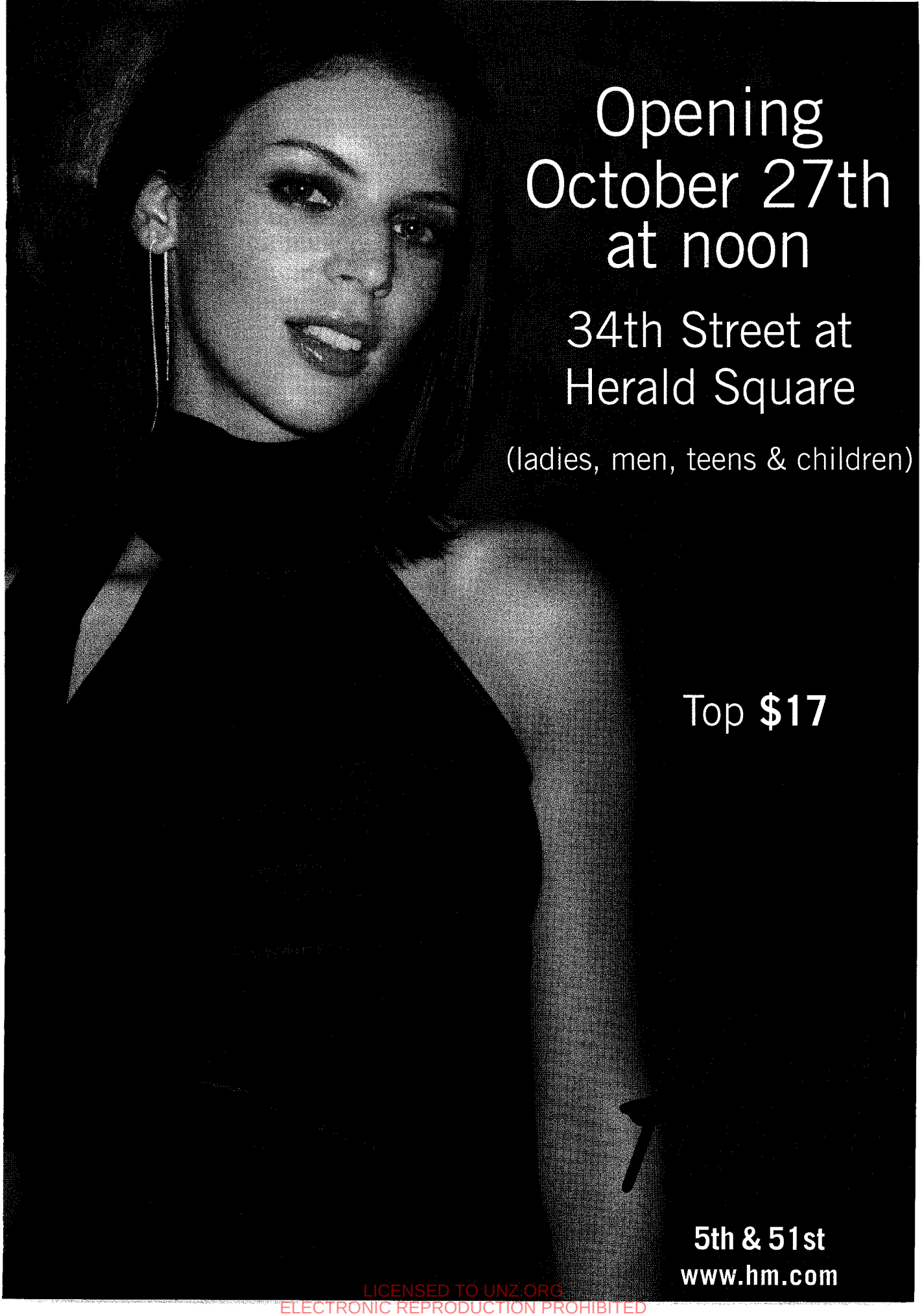

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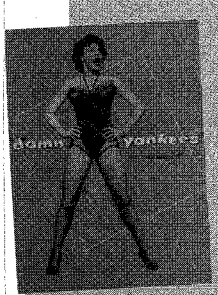
Talking Points

Lowering the Bar

New York has the unhappiest lawyers in America, according to a new survey by *The American Lawyer*. The journal asked associates to rate their firms based on, among other factors, treatment by partners, work interest, and "emphasis on billables." Among the 100 highest-grossing firms surveyed, eight of the ten lowest scorers are based in New York, and the most miserable three are Cadwalader, Wickersham & Taft; Cravath, Swaine & Moore; and Schulte Roth & Zabel. "Everyone's unhappy," confessed one New York lawyer. "It's just that some people are more unhappy than others."

In Memoriam

"She is the dance discovery of the season. Miss Verdon comes upon sex with a magnificent astonishment, rueful, dismayed, interested, and deeply pleased all at once. . . . The audience held up the show for some minutes in Miss Verdon's honor last evening, causing the actress to take a breathless bow in even greater deshabille than the producers of *Can-Can* probably intended." —*From Walter Kerr's 1953 review in the* Herald Tribune. Can-Can *made Gwen Verdon, who died last week at 75, a Broadway star.*



Television

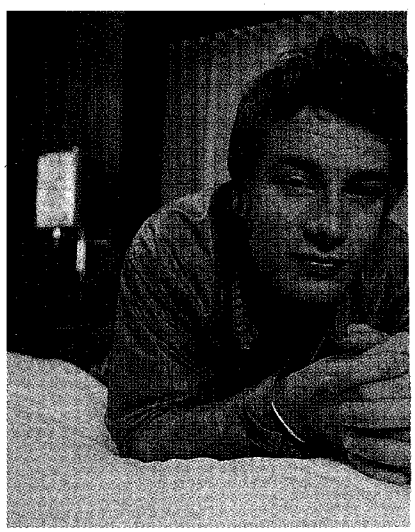
Recipe for Success

Jamie Oliver, the star of Britain's highest-rated cooking show, *The Naked Chef*, is looking over his breakfast tray. He has just arrived Stateside for his show's U.S. debut on the Food Network November 4, and he's prepping for an 8 A.M. studio appearance with all the Hudson Hotel has to offer: a crusty prune danish. "I'd prefer to eat my own feet, to be honest," says the dismayed Oliver. "But I've done worse things, mate. Last week, in Japan, I was eating cod semen!"

Oliver, 25, is not, in fact, naked (the epithet, also bannered across his just-published cookbook, is a reference only to his stripped-down ingredients). Instead, he's dressed like the rock-star-size sensation he is in England: Adidas trainers, a T-shirt reading LET'S DANCE, and a caramel leather jacket with crisscross stitching. "It's my scooter jacket," says Oliver, who rides a retro Aprilia Habana Custom scooter to the grocery store in many of his episodes, rain or shine.

Instead of the chef's whites he once sported as a sous-chef at London's River Cafe, in just a few hours he'll be wearing this same scrappy getup—a typical cooking costume—as he flips American-style blueberry pancakes for his taped-in-America Christmas special.

In just two years on the airwaves, Oliver has become a one-man culinary cottage industry: adviser to Sainsbury's grocery chain, executive chef at Monte's in Knightsbridge, columnist for both British *GQ* and the Sunday *Times*. ("Did we get the Letterman show in?" he asks his publicist. "Not that I know who that is, but I know it's important.") Oliver's laddish charm plays well on the small screen, where he might cry "Easy peasy!" while banging a coconut with a rolling pin.



He's even managed to live up to his rock-and-roll persona by drumming for an actual band, Scarlet Division, "a cross between the Pretenders and Garbage" that is about to release its first CD. His posse of mates like Fatboy Slim and the Prodigy just adds to his MTV allure. But it turns out that screaming teens aren't the only ones with crushes on the Naked Chef. "When I was in Sheffield, I got mobbed by a bunch of OAPs—old-aged pinchers," he says, rolling his eyes. "They were all touching my ass!" SARAH BERNARI

Art by Numbers

Brown Bagging

"One to a customer" is the rule at the D'Amelio Terras Gallery show of new paintings and watercolors by Delia Brown, which opened October 7 and is up through November 4. In the first solo show for the 30-year-old M.F.A. grad from UCLA, all 24 available works are already spoken for, at prices from $2,000 to $2,800 for works on paper and $4,000 to $8,000 for paintings. Just how many people have been trying to buy? Chris D'Amelio says there is "many times more interest than pieces in this show." During one recent gallery visit, four collectors were unsuccessfully attempting to purchase more of Brown's work at the same time. Those who did manage to write checks include New Line Cinema president Michael Lynne and Laura Tisch (daughter of Saul Steinberg and wife of Jonathan Tisch), who was the first to buy Brown's work at last May's Chicago Art Fair. JOSH BAER

More art-world news can be found online at *baerfaxt.com*.

Photographs: top, Mathias Braschler; bottom, courtesy of D'Amelio Terras Gallery

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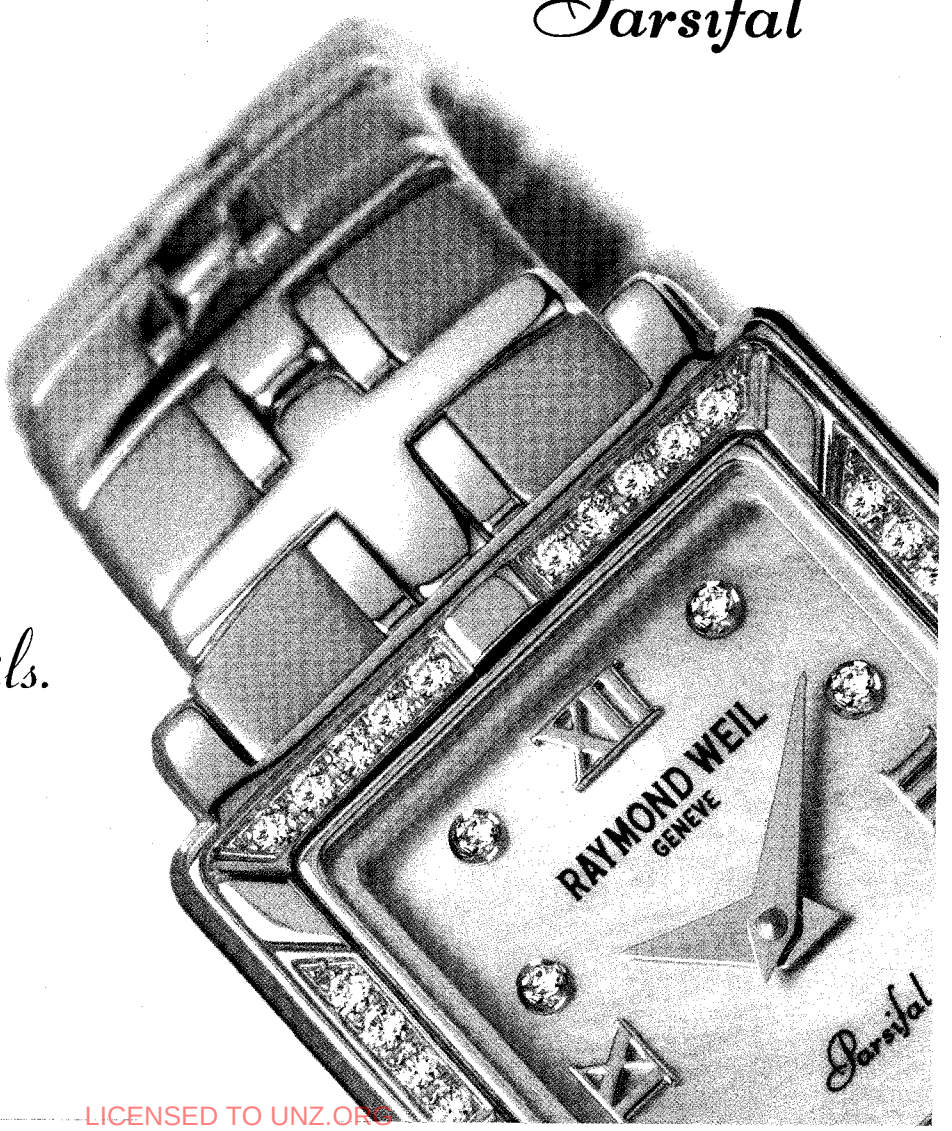
RAYMOND WEIL
GENEVE

Parsifal



Success is in the details.

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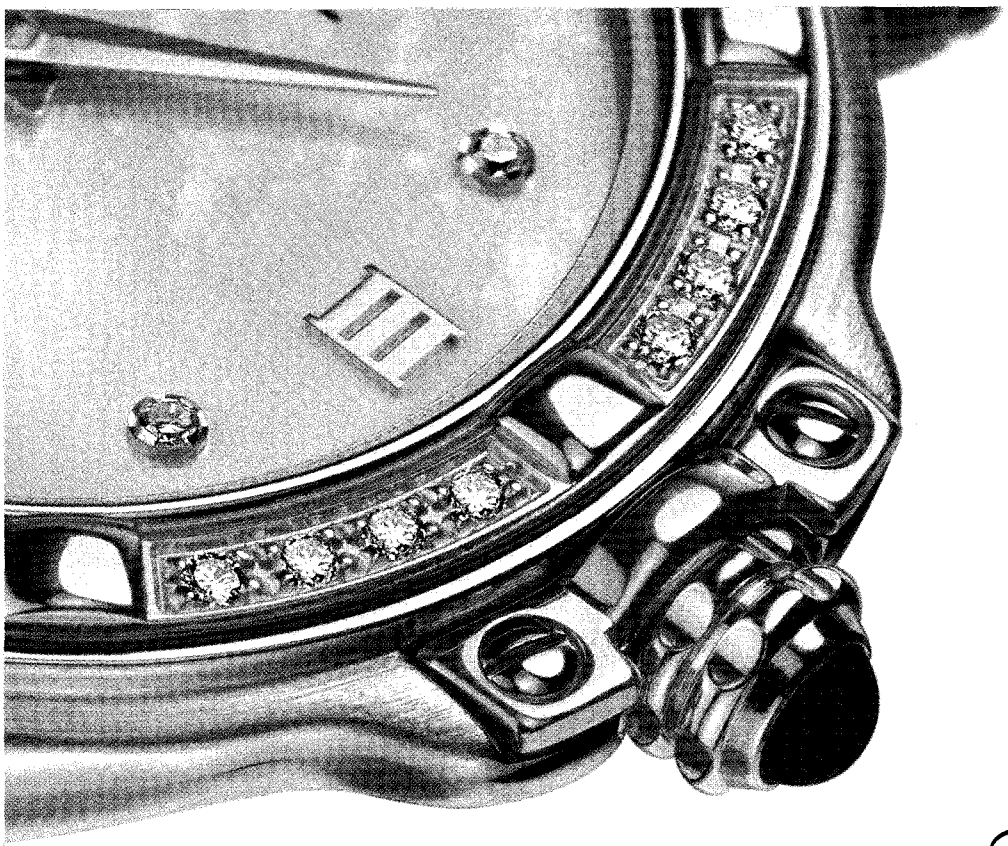

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Big Deals

TriBeCa
56 Leonard Street
3-bed, 3½-bath, 2,800-square-foot condo. Ask: $1.575 million. Sell: $1.575 million. Ten days on market.

THE ATTORNEYS WHO BOUGHT this condo weren't looking to leave the Upper East Side until William B. May's Susan Carrey suggested the Textile Building. Henry J. Hardenbergh, architect of the Plaza and the Dakota, those turn-of-the-last-century exemplars of gracious living, designed the building; the conversion incorporates the *haut*-industrial elements that mark today's prototypical loft—think blackened steel and hammered copper. Not to mention a restaurant by Jean-Georges Vongerichten. T.P.

Upper East Side
610 Park Avenue
4-bed, 4½-bath, 4,400-square-foot condo. Ask: $7.5 million. Sell: $7.5 million. Charges and taxes: $8,174. Three weeks on market.

EVEN AFTER THE MAYFAIR Hotel was reborn as a condominium last year, people kept checking in and out. The owner of this nine-room apartment was one of several resellers, buying it for about $6 million and then promptly putting it back on the market. Douglas Elliman's Amanda Zacharia showed it to a client, a flush financier bachelor looking to rent. He walked into a bidding war to buy it and joined right in. "It was going to go to sealed bids, until he realized he knew someone who knew the seller," says Gumley Haft Kleier's Michelle Kleier, who represented the seller. He got it. C.S.

After the Ball

Whatever happened to the private ballroom? Dividing walls and creeping furniture leave Nan Kempner and friends dancing in the hallways.

"I sure wish I knew more people who have ballrooms," says socialite Nan Kempner, reflecting on the sorry fate of this vestige of Manhattan's Gilded Age. Often shrouded in dust sheets for all but one night a year, they provided ample compensation for, as Edith Wharton put it, "whatever was regrettable" in a family's past.

There must be other compensations for disreputable money these days, because "private ballrooms just aren't in existence anymore," says Hall Willkie, executive vice-president of Brown Harris Stevens. At least six survive, however, at places like 44 West 77th Street, and 1107 Fifth Avenue. Douglas Elliman's Iva Spitzer has one on the market for $6.5 million at the Briarcliffe on West 57th Street (pictured) that was Earl Blackwell's. But unfortunately for Kempner, the ballrooms that still exist aren't really used for balls anymore.

Two have had apartments built into them. The vertiginous ballroom atop the Pierre was converted into a living room, a master bedroom, and two guest rooms with baths for the sixteen-room triplex penthouse. Money manager Martin Zweig bought it last year for $21 million. Corcoran's Sharon Baum has a buyer in contract for a cheaper apartment-in-a-ballroom in the former Pulitzer Mansion at 11 East 73rd Street (asking price: $3.2 million). Other ballrooms have been demoted to everyday use, including the living room Joan Rivers has shared with her dog Spike for some thirteen years, which was formerly the ballroom of the mansion at 1 East 62nd Street.

People may not hold balls in ballrooms anymore, but that doesn't mean they don't have something big enough for that space: their ego. "I have a buyer who saw what Marty Zweig bought, and he wanted that," says Dolly Lenz of Douglas Elliman. "He doesn't have a budget. He wanted a grand entertaining space. And what else embodies that? It's a question of, can you find me a ballroom?" TARA PEPPER

On the Move

Miller High Life

Watch those duty-free heiresses, the Miller sisters, trade houses! Marie-Chantal (pictured) and her husband, Crown Prince Pavlos of Greece, spent $7.5 million on a house at 154 East 78th Street this past summer. A new kitchen later, they've decided to put it back on the market, for $9.95 million with Sloane Square's Amy Tucker Meltzer. "It's crazy," opines one broker. "Maybe the stock market will knock some sense into people." M-C's launching her new "not-inexpensive" kids-clothing line while living at her folks house, next door to Bill Cosby on East 71st Street. The family also owns a place at the Carlyle, where sister Alexandra, wife of Alexander von Furstenberg, used to live before moving to a house on East 80th Street that both the third sister, Pia (married to Christopher Getty), then M-C, lived in before they had kids. The prince and princess now want a place with room for her to run her business. C.S.

Photographs: top, Sean Hemmerle; bottom, Andrea Renault/Globe Photos.

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I'm Right, You're Wrong

ED KOCH VS. AL D'AMATO

Our pugnacious politicos size up Gore's chances, take sides in the Subway Series, and ponder why Lazio's campaign is striking out.

Maer Roshan: The presidential race has been overshadowed by the turmoil in the Middle East. Does either candidate benefit politically from the crisis there?

Al D'Amato: Ordinarily, people don't give a damn about foreign policy. But the Middle East has always been a special case, and I think this crisis will definitely benefit Bush. Let me explain why: As long as things are good and the economy's chugging along, the incumbent *always* benefits. But there's a perception now that things *aren't* all right in the world, the economy is no longer as strong as it was. So people are more willing to make a change.

M.R.: Doesn't Clinton's skillful diplomacy during this crisis highlight Bush's lack of foreign-policy experience?

Al: No, because Bush has put together a first-rate foreign-policy team. Take Cheney. People complained when Bush chose him that he lacked charisma, and that may be true. But few people match his grasp of world affairs. And if Bush chooses Powell as secretary of State, he has a foreign-policy squad that outshines Clinton's.

Ed Koch: Watching the president in action at the summit, you can't imagine Bush being as skillful. Other world leaders look up to Clinton. They won't feel the same way about Bush. Or *Gore,* for that matter.

M.R.: Last night, Bush and Gore concluded their final debate with no clear winner emerging. What now?

Al: You know, a million things can happen between now and Election Day. Even the tiniest faux pas can change everything overnight. But Gore has the most to lose. He desperately needs to come off as likable, but he also can't get caught embellishing the facts. It's tough for poor Gore, because the fact is, he's *not* likable, and he can't *help* exaggerating facts. So he's stuck. If I *had* to bet, I'd bet on Bush.

M.R.: Speaking of stuck, let's turn to the Lazio campaign. A recent article in the *Times* quoted a number of unnamed Republicans who complained that Lazio's campaign is off message and sputtering. Is there any way he can turn it around?

Ed: No, he's finished! He's gurgling! Lazio's campaign is over. He's like a little boy watching the parade go by. You did notice, Al, that the latest polls have Hillary leading Lazio by seven points?

Al: That's meaningless, Ed! What you *don't* know is that two weeks ago, Hillary was leading Lazio by *ten* points. He's closing the gap!

Ed: Interesting little spin. *I* point out that Hillary is leading by seven points, and he retorts, "Well, two weeks ago, she was leading by ten!"

Al: Look, there's no question that for a while, Lazio's campaign was in trouble. His people allowed Hillary to define him instead of letting Lazio define himself. But now they have effective new ads that tell voters who he is. Lazio also benefits from the soft-money ban, which dried up Hillary's funding. Now he has *three* times more money in the bank than she does, and he'll use it to hammer her. And Bush's momentum will lift Republicans all over.

Ed: Let me point out that he said *Republicans* will benefit, not Lazio. Al always picks his words very carefully.

Al: Well, Ed, let *me* point out that you sat here weeks ago and predicted a clean Democratic sweep of Congress and the presidency. Ready to eat *your* words?

Ed: I stand by my prediction. The issues in this election, from taxes to Social Security, favor the Democrats. We'll take the House, the presidency, *and* the Senate. You'll see!

M.R.: Doesn't the death of Missouri's Mel Carnahan reduce the Democrats' chances of a Senate takeover?

Ed: No. Remember, Carnahan is still on the ballot there. The voters of Missouri may still vote for him even though he's dead, because they want to prevent the Republicans from running away with the election.

Al: It's true—in Missouri, people can vote for the dead. But in Jersey City, the dead can vote! Remember that old saying? [*Sings*] "When I die, bury me in Jersey City so I can still vote!"

Ed: Be careful, Al! The last time you sang in public you lost an election! [*Laughs.*]

M.R.: So we're headed for a Subway Series. Does either of you have a dog in this fight?

Al: [*Chanting*] Mets! Mets! Mets! Enough of those pin-striped fat cats! It's time the little guys had a chance. I predict the Mets will wipe the Yankees up!

Ed: Well, I guess if *he's* for the Mets, then I have to support the Yankees. Now they'll win, and it's my gift to Rudy! ■

Illustration by S. B. Whitehead.

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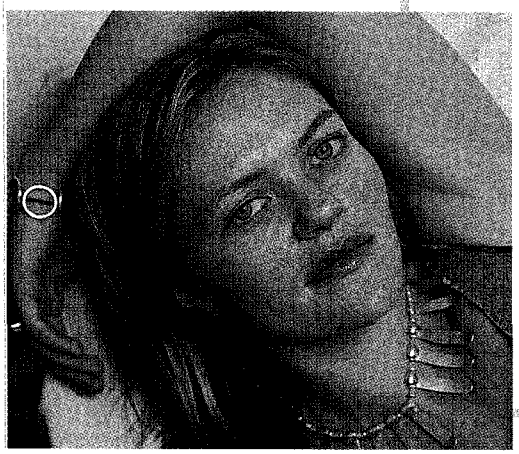
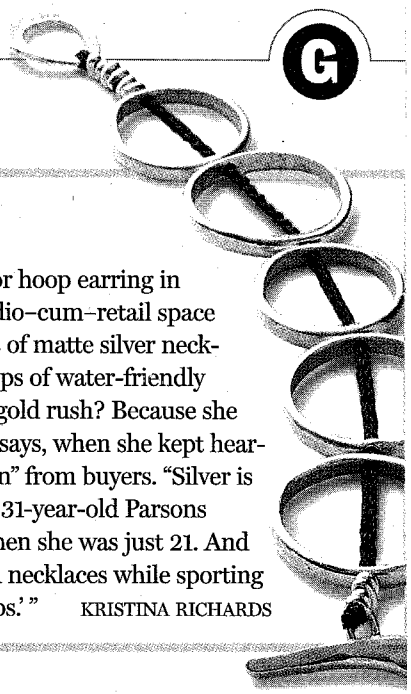
Smart Set

Jill Platner

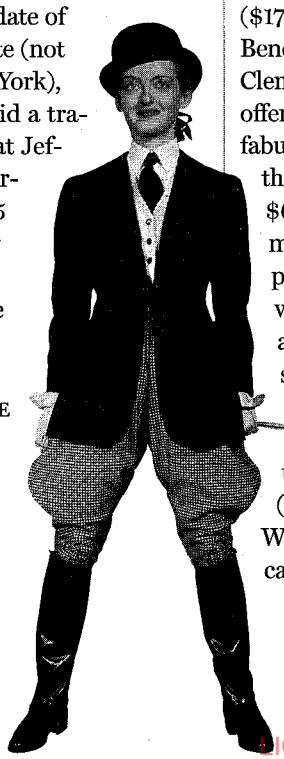




There's not a single 14-carat bangle bracelet or hoop earring in jewelry designer Jill Platner's brand-new studio–cum–retail space (113 Crosby Street; 212-324-1298). Just loads of matte silver necklaces and bracelets threaded onto slender strips of water-friendly black Gore-Tex cord. Why buck this season's gold rush? Because she waited out the last big jewelry trend, Platner says, when she kept hearing "We're only buying rhinestones this season" from buyers. "Silver is just as elegant and timeless" as gold, says the 31-year-old Parsons grad whose line was picked up by Barneys when she was just 21. And if someone bought one of her organic-shaped necklaces while sporting gold hoops? "I'd say, 'You *gotta* ditch the hoops.' " KRISTINA RICHARDS

Stable-ized Market

Unless you're a serious equestrian, an eccentric acting coach, or an infantryman in a World War I–reenactment troupe, it's unlikely that there's a pair of jodhpurs hanging in your closet. Yet the riding pants once favored by Hollywood starlets like Bette Davis (pictured) are making their way back into the beau monde. During Fashion Week, *Visionaire*'s Cecilia Dean was spotted in a pair of the becoming breeches at the Rubin Chapelle show. Antwerp upstart Angelo Figus stitched an update of the singular silhouette (not yet available in New York), Costume National did a traditional pair ($525 at Jeffrey), and AF Vandervorst's version ($895 at Jeffrey) fits nicely over a pair of bridle boots. Just resist the urge to accessorize them with a riding crop. JOEL FERREE

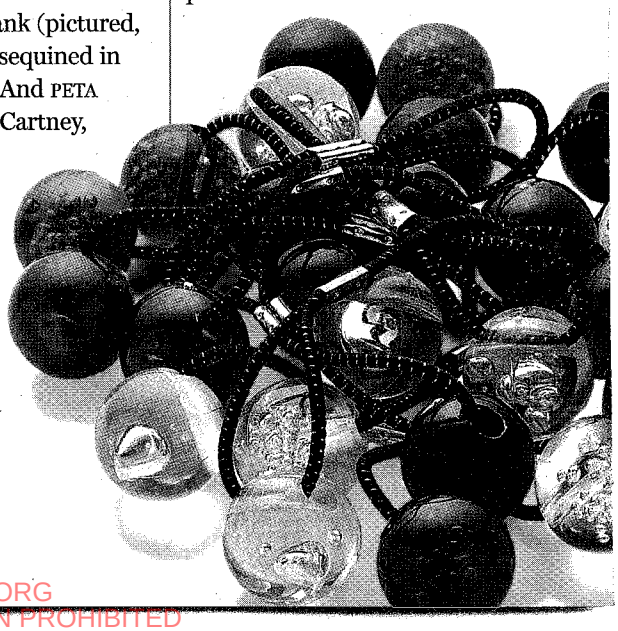


Year of the Tiger

First it was leopard prints, then tiger prints. Now the big cat is ready for its close-up: Downtown designer–cum–D.J. Sally Penn has patched a tiger-head decal on the back pocket of her boot-cut jeans ($178 at Henri Bendel), while Clements Ribeiro offers a *Dynasty*-fabulous version of the cat on a cashmere tank (pictured, $625 at Kirna Zabête), sequined in menacing rhinestones. And PETA prima donna Stella McCartney, who refuses to use real animal skins, has stamped her Chloé cotton tee with a satin appliqué of the Bengal beast ($375 at Language). Who says fashion isn't catty? MONICA ROY

Goody Got It

If the recent spring 2001 fashion collections are any indication, it's time to retire those paddle brushes and grooming creams—and beg your mom to do your hair. Marc Jacobs set off his tube dresses with sea-shell-trimmed butterfly clips; the models in his Marc by Marc Jacobs show pulled back their tousled playground hair with ball-tipped rubber bands (pictured). At Anna Sui, they wore floppy "Lucky Star" headbands. In Paris, models accented their Chanel sweats with side ponytails and gold hair combs, and pranced down John Galliano's Christian Dior runway in multicolored banana clips. Goody had better step up production of those 79-cents-a-three-pack classics. SHYAMA PATEL



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Right now she could be in San Diego, deciding between the pool, the beach or the towel-boy Tom.

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Michael Tomasky THE CITY POLITIC

Race Against Time

Hillary can barely get a rise out of the *Post*, and the promised heat of the final weeks of the campaign has all but fizzled. Guess who's benefited most?

LAST MONDAY EVENING, I MADE MY WAY down to Hillary's campaign headquarters in the *shmatte* district to hop on the press van heading out to her speech that night in Woodbury, on Long Island. It was rush hour, so traffic was ridiculous already; then the usual parade of hassles—police emergency on the 59th Street Bridge, lane closure on the L.I.E.—slowed us down even more. By the time we got to the Crest Hollow Country Club, Hillary had already delivered her speech and left (she had arrived early, a circumstance almost without precedent). Press aide Karen Dunn helpfully procured a tape of the speech, which she handed over to one of the daily reporters. He tried to listen for five minutes, but the sound quality was poor, he couldn't make heads or tails of it, and he gave up. So we missed it entirely.

And you know what? It didn't matter at all.

It didn't matter because this race is, emotionally at least, finished. That's not to say it's over. Things can always change in two weeks. Middle East? Some other aggrieved Arkansan? Anything can happen.

But right now, the energy is out of this race. You could really tell it last Thursday, when the *Times* made the strange decision to front-page Robert Ray's final—well, never say final with that crowd—Travelgate blast. An A-1 *Times* story usually sets the town atwitter, but this one didn't. The morning the story hit, Rick Lazio held a press conference on Park Avenue. His press aides cut the questions off before anyone even asked about the story, which means they didn't want a sound bite to go out about it. One supposes the story could still amount to something, but at press time, it was amounting to a yawn.

The newspapers of early September assured us this race would turn crazy after Labor Day. Well, except for the debates, it hasn't. Consider these two pieces of evidence:

Lazio with Pataki: Why is this man laughing?

• On October 13, the *Times*'s Clifford Levy filed a tough piece about the Clinton campaign's using an official White House guest list to solicit contributions. Three months ago, this would have caused quite a ruckus. A year ago, with Rudy and campaign manager Bruce Teitelbaum around to make noise about it, the story would have caused an earthquake. Last week, it petered out.

• Last Monday, reporters were getting e-mails about an "open letter" Juanita Broaddrick, the Arkansas woman who claims Bill sexually assaulted her, had written to Hillary Clinton. Again, a few months ago—*scandale*. Now nobody cares. The Washington *Times* did a piece (and the Washington *Times* can make the New York *Post* look like *The Nation* some days), but no New York paper bothered. Even the *Post* blew it off.

What's up with this? I'll leave it to Brent Bozell to say it's the evil libera media covering for Hillary. The actua explanations are three.

First, the Clinton campaign is deflect ing charges much more efficiently thes days. A few months ago, the campaigr would've gone into hiding and the can didate would have dithered for three o four days before responding to th *Times* story. Now, with the much-vaunt ed "war room" in place, a rapid-re sponse operation that came together ir late August (before which the Clintor campaign responded to charges witl roughly the speed at which the earth' tectonic plates shift), Howard Wolfsor and others were able to answer th guest-list charge, and Hillary accepte responsibility. Whether this respons was credible—she said it was a mix-up and the campaign was refunding th mere $225 the solicitations brough in—is in the eye of the beholder, but i was a response, and the story died.

Second, Rick Lazio and his campaigr just haven't been very swift about thes things. With respect to the foregoing sto ry, Lazio declared the use of the list "ille gal" and suggested Mrs. Clinton shoul be prosecuted, which struck everyon this side of Larry Klayman as a little ove the top.

And when he's not over the top, he' not up to the task. For example, at th second debate, Mrs. Clinton said sh would not support taxpayer funding o stadiums. Lazio said he would, as a boo to economic development and so forth.

After the debate, Giuliani came int the spin room and was asked about Mrs Clinton's opposition, and what was strik ing was how vastly more persuasive hi arguments were on the question tha anything Lazio said. Her response, th mayor said, "shows that she doesn't un derstand very much about economic de velopment," and he went on to say that i her views had been followed, Buffalo an

Photograph by AP/Wide World Photos

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ochester wouldn't have minor-league ıseball parks. In two short sentences, iuliani (a) turned the argument into ıe over municipal financing, which e presumably knows more about ıan she does, and (b) smartly con-ɜrted a city-only issue into a state-ide issue. If he'd been the one stand-ıg up there at the opposite podium, e'd have won the point. But he's not ıe candidate.

And third, and most of all: People re tired of this race. I'm sure you're red of it; imagine how you'd feel if ɔu'd had to cover it for sixteen ıonths. Or poll it, or spew quotes bout it, or have anything to do with . It was jolly at first—the 250 jour-alists on Pat Moynihan's hillside; the *'alk* interview; the FALN fiasco vhich, at two weeks, still holds the ecord for longest-running drama of ıe campaign). Now? Even if she ıade such a mistake, it wouldn't car-y quite the voltage those errors did ack when this was all fresh and ex-iting.

"This is the Thanksgiving dinner of olitical campaigns," says political con-

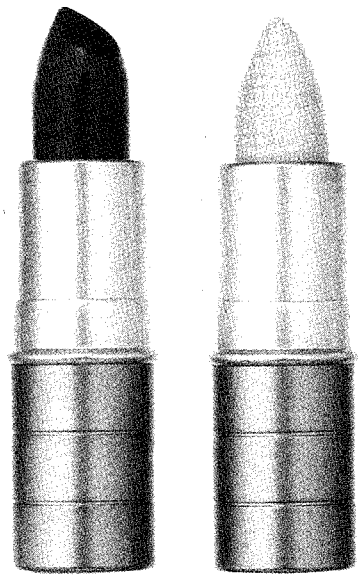
This is the Thanksgiving linner of political :ampaigns," says a ɔolitical consultant. "By he time you get to the ıumpkin pie . . . it nakes you kind of ıauseous to think ıbout it."

ıltant Norman Adler. "By the time you et to the pumpkin pie, well, it looks retty good, but you can't imagine 'here you're going to put it, and it ıakes you kind of nauseous to think bout it." And, as Adler put it, Lazio ıeeds people to think about" the race ıore than Hillary does, because only ıen can he hope to persuade people ıat he's actually worth listening to.

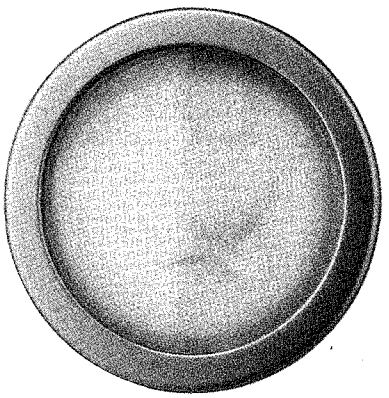
He still may. But not without a real-' good reason, and certainly not dur-ıg the World Series. To extend Adler's nalogy, it may be tryptophan time. ■

'-mail: tomasky@aol.com

PRESCRIPTIVES



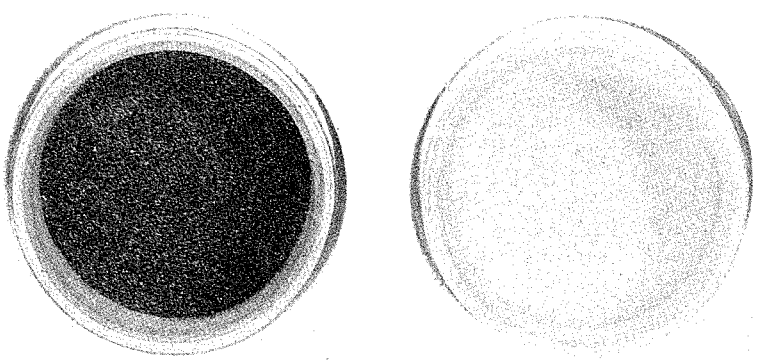
PRESCRIPTIVES
potent lipstick $16 for a vibra-matte pout (stunner)
split sheer lipstick $16 adds a whimsical bit of sheen and shine (starry)



PRESCRIPTIVES
sheen cream $18 illuminates your face with an effervescent glow

give good face

PRESCRIPTIVES
eyecoloring pencil $18 brightens eyes with a glimmerful opalescence (pearl)



PRESCRIPTIVES
little stars loose glitter $15 adds sparkles in two incandescent shades (moonbeam or snow angel)

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WORLD AFFAIRS **Craig Horowitz**

The Arafat Expert

The author of the Oslo accords always knew Arafat was capable of derailing the peace process, but he believed—and still believes—that it's the only option.

HREE AND A HALF YEARS AGO, I WAS RID-ng in a small military convoy that was eaded into the Judaean Mountains out-ide the West Bank town of Hebron. As ne armored jeeps rocked and bounced neir way up the steep dirt road, happy, miling Palestinian children ran along-ide waving at us. When we reached Abu nena, a hilltop 3,000 feet above sea lev-l, everyone piled out of the vehicles.

As the soldiers talked, smoked, and id their job (they were watching the al-ways explosive town of Hebron for signs f trouble), I thought I was getting a limpse of the future. This was a joint atrol between the Israeli Army and the ewly created Palestinian security force.

This small step toward peace was not vithout its complications. The Israelis veren't all that thrilled with suddenly hav-ng to work side by side with people they uspected they'd probably been chasing nrough the streets only weeks earlier. And ne Palestinians weren't quite used to the lea of cooperating with the very soldiers vho enforced the rituals of the occupation.

But everyone was willing to work at it nd give it time. The most pressing prob-em seemed to be the Israeli soldiers' fear f getting shot accidentally by inexperi-nced Palestinians who were still trying to remember not to walk around the base with their weapons loaded.

Those small moments of promise and goodwill are gone now, of course, as evanescent as the acrid clouds of black smoke that rise over Hebron and Ramallah and Nablus with each new confrontation. And there are few men who feel as personally disappointed in the collapse of the peace process as Joel Singer, the author of the Oslo accords.

His particular pain is easy to understand: There is no betrayal like personal betrayal. "I posed Prime Minister Rabin's questions for Arafat to the Palestinian negotiators," says the 50-year-old Singer, an Israeli native who's a partner at the law firm of Sidley & Austin in D.C.

"And it was through me that the Palestinians made their solemn promises to Rabin to stop the *intifada*, to stop using force, and that, no matter what, they now believed an end to the Palestinian-Israeli dispute could only be accomplished through negotiation."

Singer is unequivocal in his indictment of Yasser Arafat for the current round of violence. "When negotiation is not providing the desired results, he resorts to violence. It's like he has two switches in front of him. One is marked WAR and the other PEACE, and he can turn them on and off to maximize his gains."

But while Arafat uses the shadowy militia he controls (known as the Tanzim) to start or put down unrest, it remains unclear whether he's one step ahead of his people or one step behind. "The synergy between Arafat and the Palestinian population is O-negative; it goes back and forth," says Singer. "They basically push each other towards extremism."

An experienced negotiator who helped broker Israel's peace with the Egyptians, Singer got the call from Israeli prime minister Yitzhak Rabin and foreign minister Shimon Peres late in the spring of 1993. He flew to Israel immediately and was told by Rabin and Peres that secret informal meetings had been going on for months, and they wanted Singer to gauge whether the Palestinians were serious about making a deal. After two days of round-the-clock meetings with Palestinian representatives, Singer gave his report to Rabin and Peres, and the Oslo process was set in motion.

In the wake of the violence and the fiery anti-Israeli passion that continues to erupt in the streets, the obvious question now is whether everyone—Singer, Rabin, Peres, Benjamin Netanyahu, Ehud Barak, as well as President Clinton and his Middle East experts—misread both the situation and Arafat's commitment.

Indeed, how is it possible that after seven years of the intimate contact of the peace process that the Palestinian leader continues to blindside and confound both the Israelis and the Americans (and much of the Arab world as well)?

Singer is reluctant to say Rabin and Peres miscalculated. He believes the two men were courageous leaders who took significant personal risks for peace. In Rabin's case it cost him his life, and for Peres it essentially cost him the election when he ran against Netanyahu for prime minister. Saying they were wrong

laking peace: Joel Singer (left) at the signing of Oslo II.

Photograph courtesy of Joel Singer.

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would not only dishonor them; it would be tantamount to Singer's ac mitting the peace process is now dea as opposed to seriously wounded. "Yo must understand that Arafat is th master at brinksmanship," says Singe "He knows how to play this game."

Singer believes that to even begin t understand Arafat's behavior, Israeli and those in the West need to thro out the usual assumptions. Most peo ple involved in high-stakes negotia tions (Singer has wrangled not onl with the Egyptians and the Palestini ans but the Syrians, the Lebanese, an the Jordanians as well) will try to pus things to the limit. Going in, they kno where the edge is, and when they reac it, they'll stop and come back.

"But what you have with Arafat is totally different conception of th rules. His edge is miles beyond anyon else's, and only he knows where it is."

Singer thinks the current crisis ca play out in one of two ways. The opti mistic scenario is that Arafat will tur back as soon as he reaches the edg (which may have already happene with the cease-fire agreement las week), and then the two parties wil slowly begin to work on an agreemen again. If this happens, then the con clusion will be reached that Arafa used the violence as a tactical device t get more at the bargaining table.

The darker possibility is that peac is simply not possible in this genera tion. If this proves to be true, then th experts will all conclude that Arafa used the negotiations as an interir measure between the first *intifad* and this second one to improve his sit uation on the ground—he used Oslo t play on Israeli and Western naïveté.

But Singer believes that ascribing mo tivation to the mercurial Arafat, even i retrospect, is as much a waste of time a trying to predict how he'll behave. " don't think Arafat himself has yet decid ed which it's to be," says Singer. "I thin every day he wakes up playing with th two possibilities, postponing the deci sion. He will make this decision only a the very end. And his end is far awa from where anyone else thinks it is."

Arafat continues to display mor craftiness than courage, and ultimatel says Singer, there is little Israel can d to force his hand. "Even the U.S. isn capable of forcing Arafat to do some thing, because he doesn't play accord ing to the same rules as everyone else Singer says. "And so I would advis Barak to do what he needs to do for Is rael, because it takes two to tango. An Arafat simply isn't ready to dance." ■

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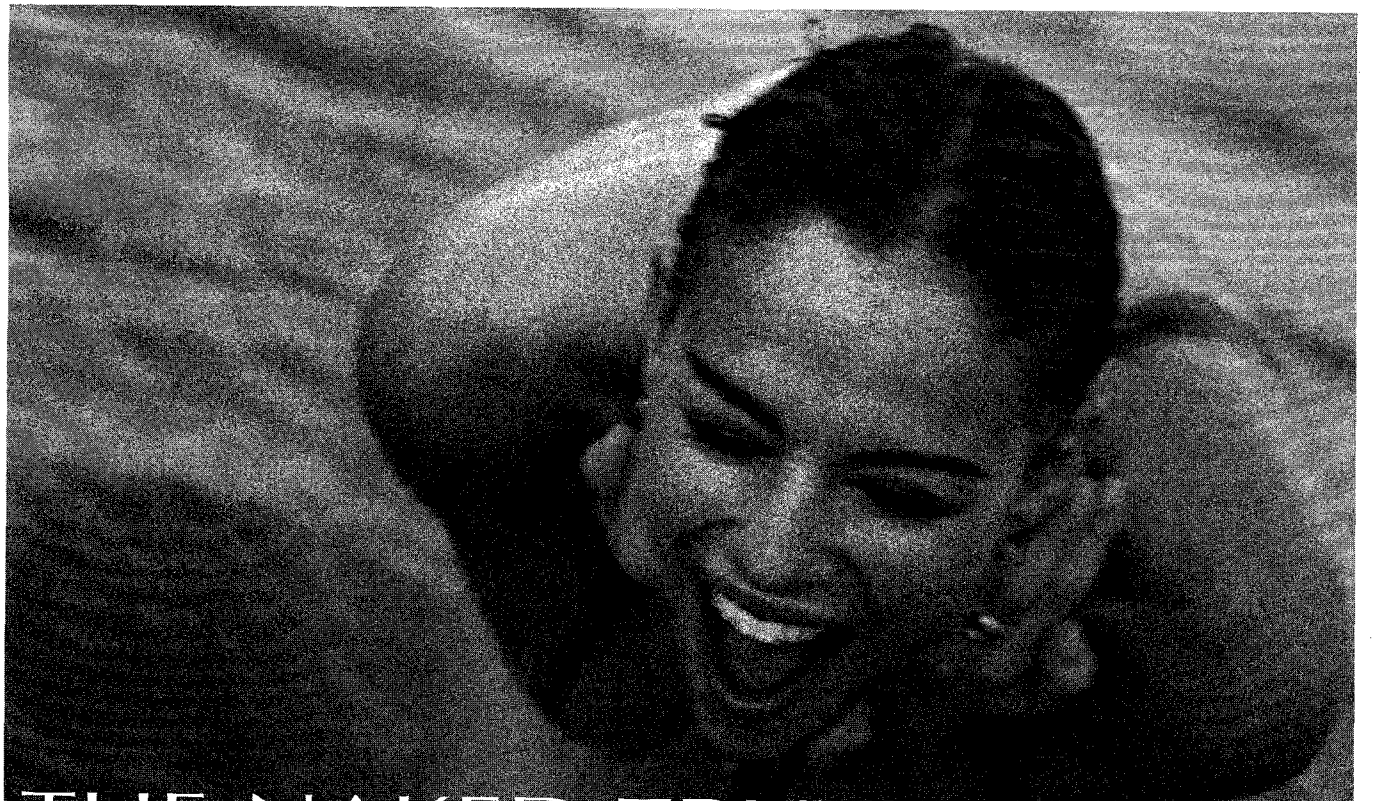

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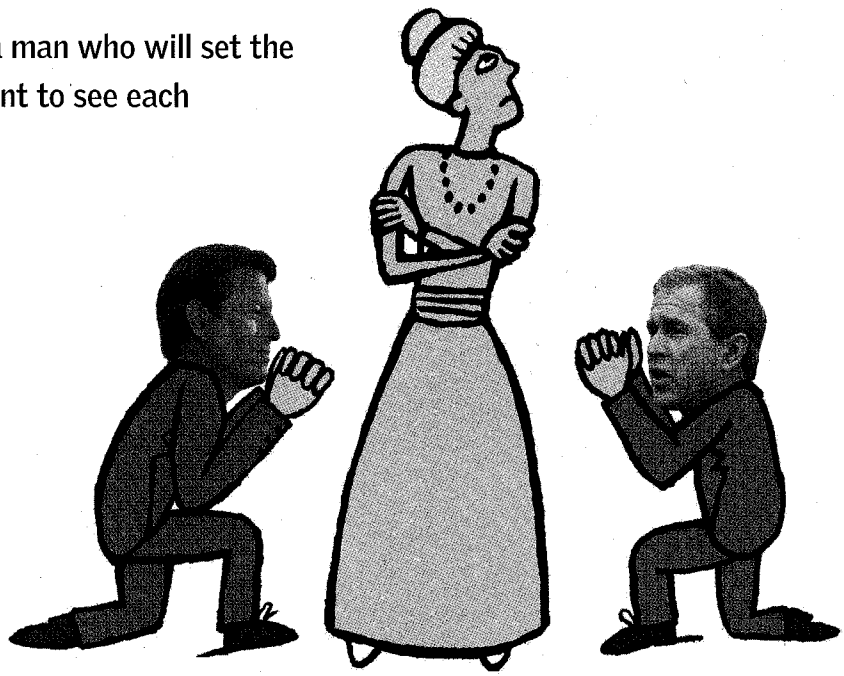
Michael Wolff THIS MEDIA LIFE

Wasps or Wonks

Voters are about to get hitched to a man who will set the tone of the times. Whom do you want to see each morning at breakfast?



LITTLE OF WHAT WE'VE HEARD OVER THE long campaign begins to answer the question: What will it feel like to have a ubiquitous Gore or Bush in our lives for the next half a generation?

In some sense—in some media sense, anyway—we're getting married to this guy. Which means he (and his family) will be inescapable. We're going to have to make room for him. We're going to be looking at Gore or Bush over the breakfast table, and thinking about him, and referring to him (excusing him or castigating him) every day. He is going to upset the balance of things, the equanimity. Not most of all because he has a new set of ideas but because he's so difficult to avoid. He's invasive. Gross.

It's the new president's weight, the symbolic heft of his mannerisms, body language, verbal tics, facial expressions, magnified by a thousand photo ops, rather than his policy actions, that have, for better or worse, the greater ripple effect. (Who can be so sure that the Clinton appetite, enthusiasm, even recklessness didn't have something big to do with the rush of the bull market? How much did his restlessness, his personal bootstrapping, influence the entrepreneurialism of the age?)

There's no preventing him from becoming the center of attention.

The media, from the day after the election to the frothy excitement of the inauguration, and for several months following, will have an insatiable appetite for any news about the new president's interests and desires and idiosyncrasies.

This lavish attention is almost always deeply approving. The man we currently feel ambivalent about and disdainful of will, within a few weeks, be transformed into a wholly positive version of himself (disappointment and the bitterness of dashed expectations set in later). Bill Clinton running (thighs wobbling). Bill Clinton eating junk food. Bill Clinton staying up all night. Socks the cat. We fetishize this stuff. We eat it up. There will be people who choose to fight the message that comes from these images and the power of this new guy, but this is the personality that will seep into every corner of national life. This is the look and feel of the age, the front end of the era.

We're electing a new Zeitgeist.

IN THE EVENT OF A BUSH VICTORY, WE'LL immediately see the rehabilitation of George H. W. Bush (to the degree that a perfect president is a perfect father, Poppy will add to this dynamic by becoming the nation's perfect grandfather) and the coronation of a new dynasty in American political history. The light will change around W., Jeb, George Sr., and Barb. This heretofore semi-comical collection of unreconstructed preppies, Wasps (already the word *Wasp* is re-ascendant), and clubby politicians (the last of the clubby politicians) will become, through a tale told by a thousand media outlets, as significant a historical achievement as the Roosevelts, Rockefellers, and Kennedys. Even the late-night jokes will have an element of awe.

What does it mean if the Bush family the Bush dynastic family, becomes th benchmark? (We haven't seen much o the twin daughters during the campaign but if W. wins, soon we will—a doubl dose of sweetness.) The shift here, re member, is away from the Clinton nev family, the professional, mobile, achiev ing, streamlined, slightly lonely unit.

For starters, the new American free form identity will suddenly seem like a bi of foolishness. Self-indulgent—the self i not something the Bushes would hav any interest wrestling with—will be wha we call someone without a proper struc ture in his or her life. Self-indulgence i Clintonian.

A substantially overhauled multicult America suddenly comes face-to-fac with a white, Yale, gentleman's-C, I-in herited-it-from-Dad guy. The result i that the inexorable pace of the new mul ticulture will be slowed—it's a time-out Anglo-Saxon coloring won't look so sick ly and out of it; it might even enjoy fashion revival. Wasp cool.

The manic work-until-you-drop thing which has gone on during the Clinto years, and which is part of the vast powe shift (away from suburban white men) gets muted. The edge comes off the whol

Illustration by Scott Menchin. Photographs: left, by Darren McCollester/Newsmakers; right, by AP/Wide World Photo

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chievement business. Instead of Clinon's panting, doing, eating—"I want, I vant," like Bellow's Henderson—the entral message in American life beomes much more easygoing. Overt triving becomes just slightly déclassé.

We will begin, in fact, to have newound respect for George W.'s long, eisurely path to a career.

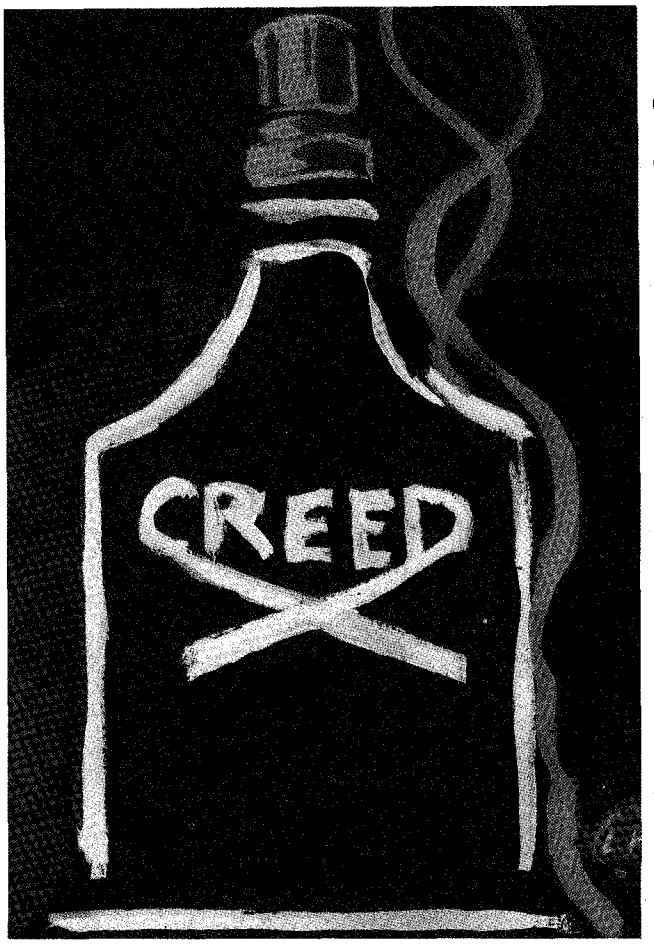
It will be all right not to be a brainiac. Bill Gates wants George Bush to win nd save him from the Justice Departnent—but George Bush has no sympahy for Gates. It's the revenge on the reenge of the nerds. A different value will ome center stage. Who you are (your nanner, affect, friends, frat and club afiliations) will be more important than vhat you are (CFO, techie, content guy, illionaire). The delegation thing will be entral. (*What would you do, Governor, n the event of a financial crisis? I'd conult with the chairman of the Federal Reerve. What would you do, Governor, in he event of an international crisis? I'd onsult with Dick Cheney.*) It will be a government of Dick Cheneys (the Bushs like solid citizens). Steadfast men many, of course, with gay children), comfortable with org charts and with nediating relatively small differences, re the model of success (backed up by eal-estate developers and oil-patch pronoters), not young entrepreneurs. Inleed, pawning off the responsibilities ends the signal that the doing isn't as mportant as the not doing. *The more uccessful you are the less you should ave to work* is a rule of nature that got perverted in the nineties. Plutocracy is a inder and gentler way.

F, ON THE OTHER HAND, AL GORE IS lected, we will shortly believe that we ave the smartest president we've had ince Wilson. We'll have a new respect or punctilious intelligence. The stiffness, the awkwardness, the remoteness become part of a rehabilitated fifties egghead mythology. True wonkishness unlike Clinton wonkishness, which was ust a clever hustle) will become an honorable condition. Reporters will begin to ompete to know the numbers, to be ble to trade statistics. We'll be talking omparative political systems and politcal philosophy. The media will fall in ove with old-style braininess. Hipness vill be out. Retro-seriousness will be in.

The College Bowl will replace *Who Vants to Be a Millionaire.*

Sociology will be a glamorous discipline.

Reading lists will be big. We will be kept up-to-date, in a paroxysm of anicipation, with what Al is reading (this



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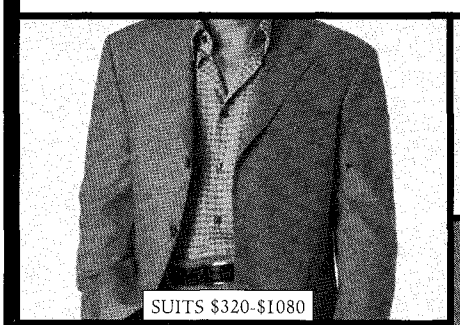
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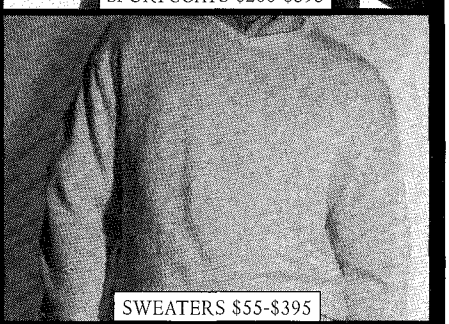
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will be an eclectic list). He will talk frequently about ideas and about thinkers and authors he admires. We in the media will be deeply impressed—or believe we ought to be.

Many impossible-to-read books will become best-sellers.

There will be lots of public symposia (no one will admit to feelings of intense boredom).

Gore will reconcile Deepak Chopra with incredibly conventional wisdom.

New Agey New Economy talk, which has largely been a foreign language in Washington, will be very current (just as it is going out of style in many other parts of the country).

Al's facility with a PC (which Clinton doesn't much use, and which, bet on it, W. isn't hacking) will be much discussed. Here's the picture: a laptop in the Oval Office. (Who will be the new president's first e-mail recipient?)

Harvard will be very big. The entire Ivy League Eastern Establishment will be back in business.

A generation of ambitious academic types will descend on Washington. *The New Republic*'s Marty Peretz will be their Felix Frankfurter.

The public intellectual will come back into vogue in a way that he hasn't been in vogue since the age of JFK—although, count on it, no one is pushing anyone into swimming pools in a Gore administration.

These are not frivolous intellectuals; there's nobody having fun in a Gore administration (except Karenna).

It's a righteous, slightly grim, precise, white-board sort of place—all the more so when the economy starts slowing.

An emblematic face of the new administration will be the pained and gloomy David Halberstam, one of Gore's formative influences (and, as Gore always adds, a friend of the family); he's already turning up with lugubrious frequency on *Larry King*.

Gore is a moralist. And a literalist. Soon we will be shaking our heads and talking about the excesses of the Clinton years.

We will hear a great deal about Gore's perfectionism and his discipline.

Gore's own disconnection and depressed air (and certainly we haven' heard the last about Tipper's depression will be presented as a kind of stoicism Not that he feels our pain, but that h feels his own pain and is strong in th face of it. Gore is not about pleasure Pleasure is not serious. And seriousnes will be the highest order of the day. Gov erning and leadership are not fun. The are intellectual burdens. It's a weighty self-conscious, self-doubting time.

UNDER EITHER BUSH OR GORE, WE'L change . . . big-time. Not because o who is or who is not covered under thi or that approach to Medicare but be cause through each guy, we imbibe nev notions of behavior and style and taste It's not politics but aesthetics tha guides the subtle shift in emphasis tha reprograms everything.

At the moment, each of these oppos ing swings of the Zeitgeist seems painfu in its own way. I've eaten at both dinne tables, the country-club type and the de termined-to-take-ideas-seriously-even-if-it-kills-you kind. They're both deadly.

"Whom would you want your daughter to marry? That is a version of the question being weighed by undecided voters everywhere. Which guy can I stand to have in my face?"

Indeed: Whom would you want you daughter to marry? That is a version o the question being weighed by undecid ed voters everywhere. Which guy can stand to have in my face?

That the Gore Zeitgeist seems, a least to me, more hopeful and les wrenching is only a relative thing.

This is the root of the deep ambiva lence in this campaign. There is no sens that the change is going to be for the bet ter, that excitement is in the offing. Tha the coming party is fraught with possibil ities. Even that the bull market will kee going. Sensing this, both Bush and Gor have tried to hide behind their detailed and yet fuzzy agendas any hint of hov their personalities, habits, reflexes, medi selves will change the spirit of the times.

The suspicion that the past eight year were molded by Bill Clinton, and tha they have been the best years of our lives is no doubt not true in countless ways.

But many suspect, and share a terri ble sinking sensation, that we are nov tempting fate. ■

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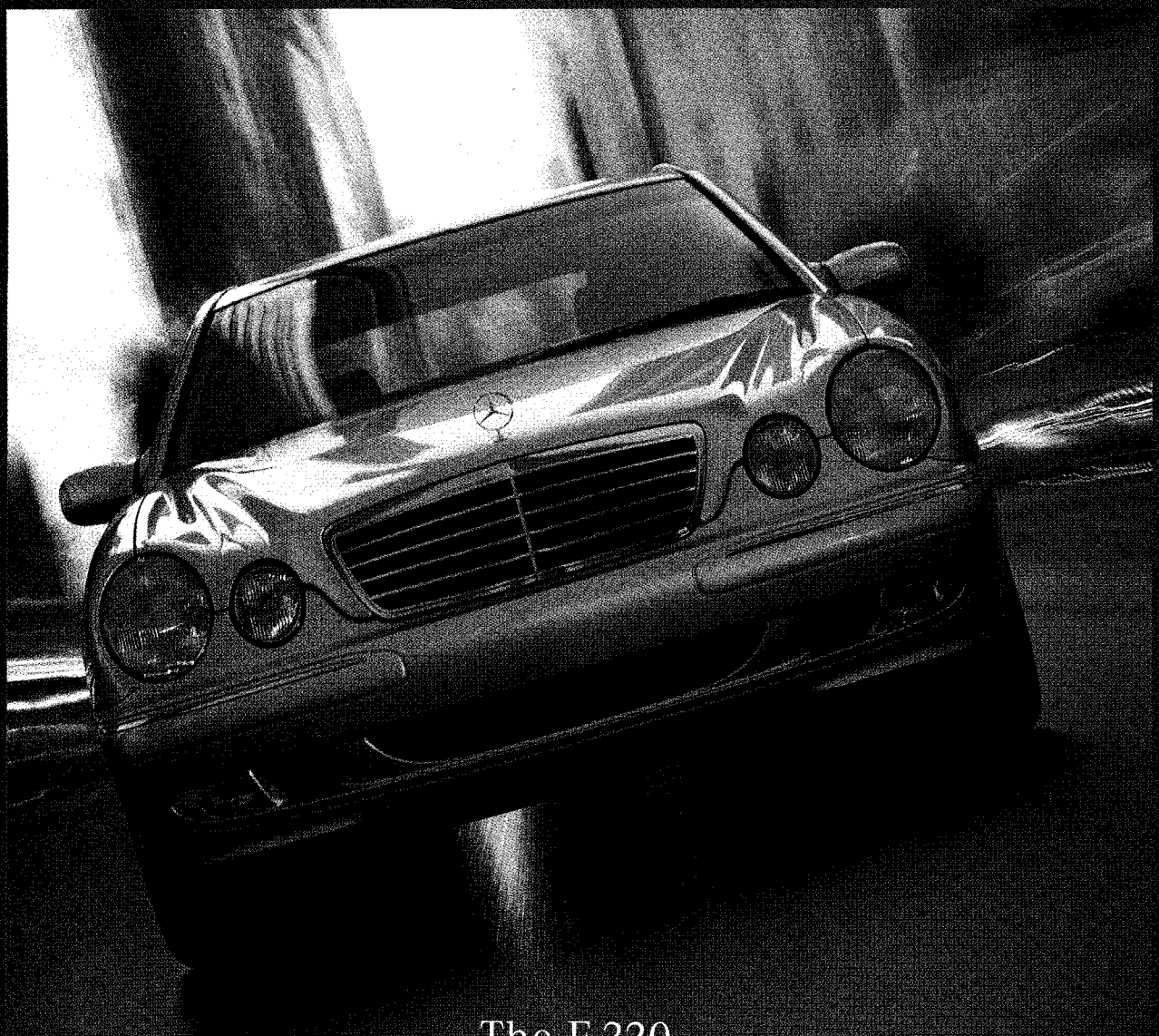

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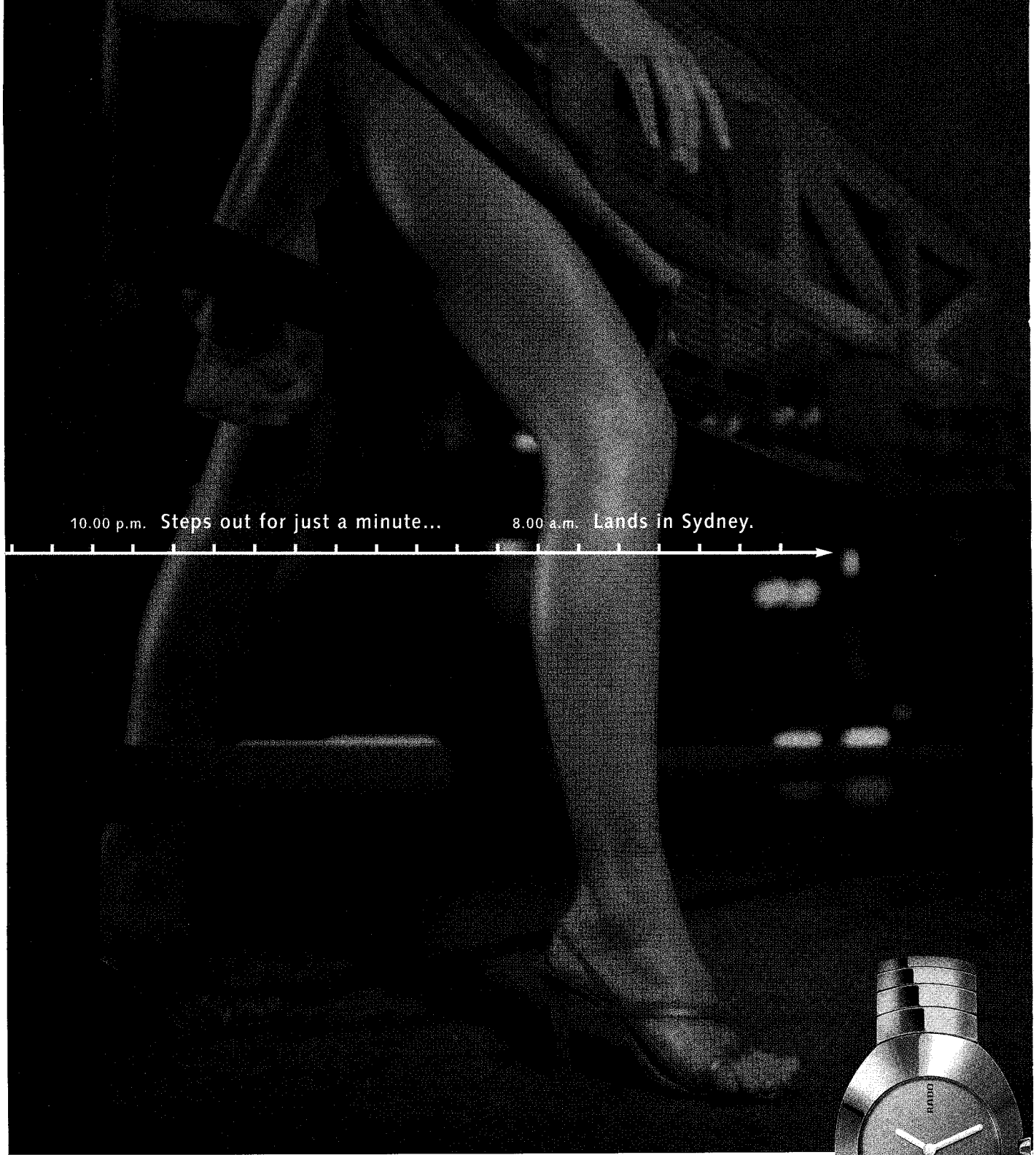

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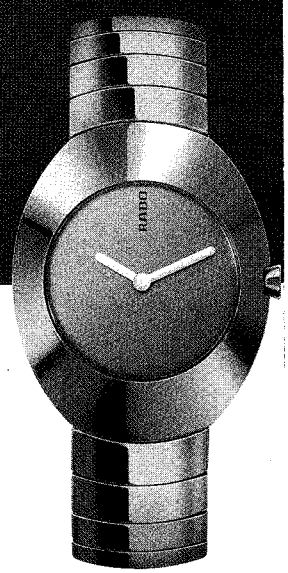

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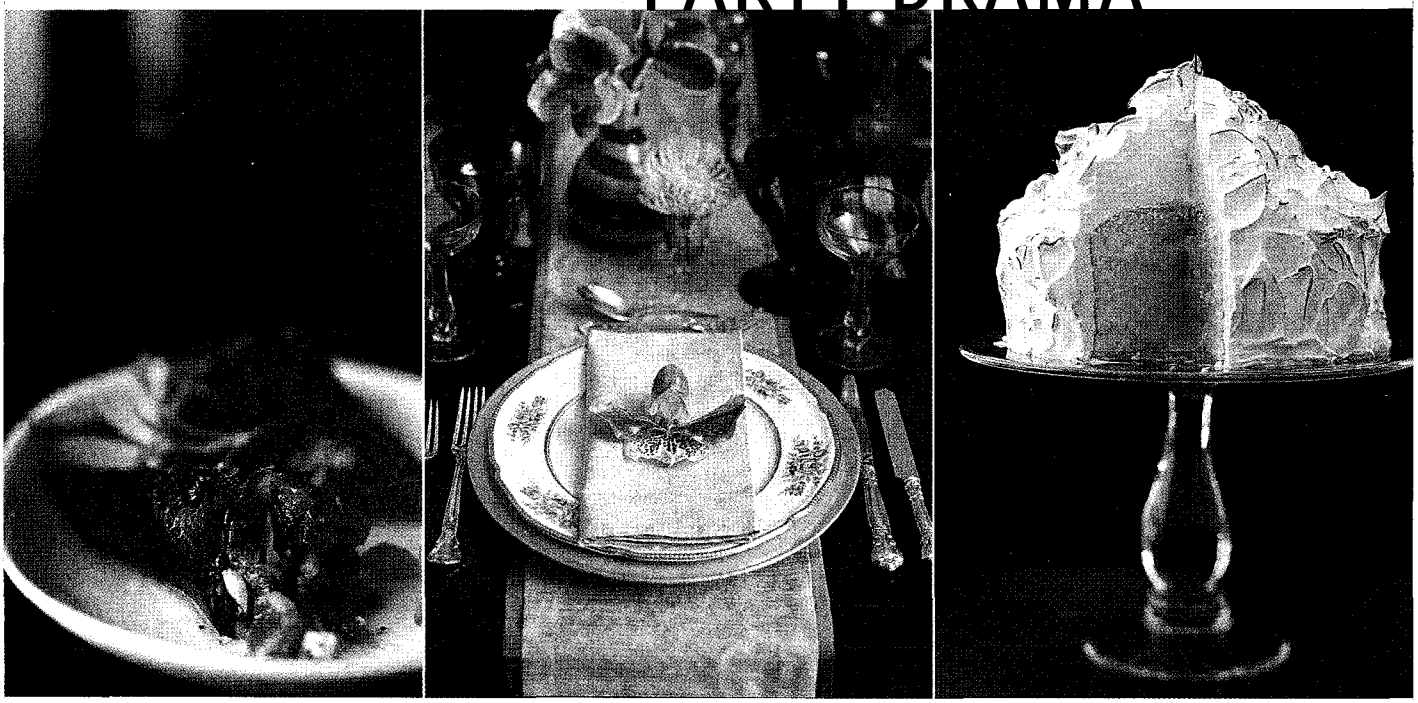

MOST OF US, IF WE'RE HONEST, would admit to mixed feelings about the holidays. On the one hand, there's a lot to celebrate. On the other, is it really necessary to serve turkey *again*? Tradition has its uses (sandwiches!). But sometimes it's fun to break the rules, cast the net a bit wider—wide enough, for instance, to catch the wild boar that transforms chef Rick Laakkonen's deeply flavored ragout, one of several enticingly exotic recipes that prove you don't need a hunting permit to go wild with game. Broaden your hors d'oeuvre horizons by planning an informal evening around international tapas, from miniature croques monsieur to chili-spiked sake-steamed clams. Tag along to a potluck supper hosted by gourmet grocer Andy Arons; lucky for him—and us—his guests are professional chefs. And for a sweet finish, we keep things simple with three takes on an old-time classic that absolutely take the cake.

BY GILLIAN DUFFY
PRODUCED BY JORDAN SCHAPS
TEXT BY ROBIN RAISFELD

otographs: left to right, Mary Ellen Bartley, Miki Duisterhof, Richard Gerhard Jung.

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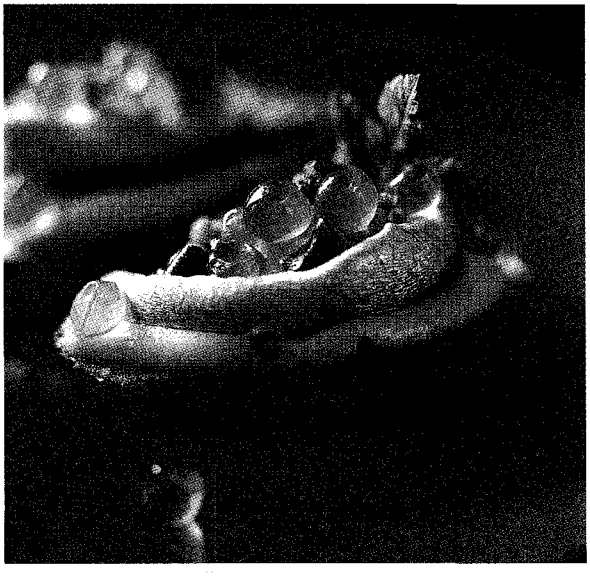
small GOES GLOBAL

WITH TAPAS, BIG NEW FLAVORS COME ON LITTLE PLATES.

THERE'S A FINE LINE between hors d'oeuvre and tapas. Why not cross it? The former's a dainty prelude to the main course, the latter a delectable entity in its own right, just the thing to satisfy the serial cravings of guests engaged in a spirited evening of talking and tasting. Tapas are typically Spanish, but as small-minded chefs around town are demonstrating with increasing frequency, they don't have to be. They can be as Asian as Patricia Yeo's crab pot stickers or as French as Diane Forley's skewered croque monsieur. At Alfredo of Rome, zucchini escapes the clichéd fate of an antipasto plate to become the wrapper for a sheep's-milk-ricotta roll. Sake adds an Asian flavor to Sushi Samba's steamed Manila clams with sofrito. And what's more American than a salmon croquette, shrunk down to manageable size at Mark Strausman's new Chinghalle? Still, there's something to be said for tradition, and no one says it better than chef Luis Bollo of Meigas, downtown's bastion of nouvelle Spanish cuisine. If you want to see what sparked the craze to graze, sample his classic recipes for tuna-stuffed piquillo peppers, toast with marinated anchovies, and chicken-and-chorizo brochettes, and find out for yourself why tapas is always used in the plural.



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FISH FLASH
Mark Strausman and Matthew Gavzie's salmon croquettes; opposite, Luis Bollo's anchovy toast.

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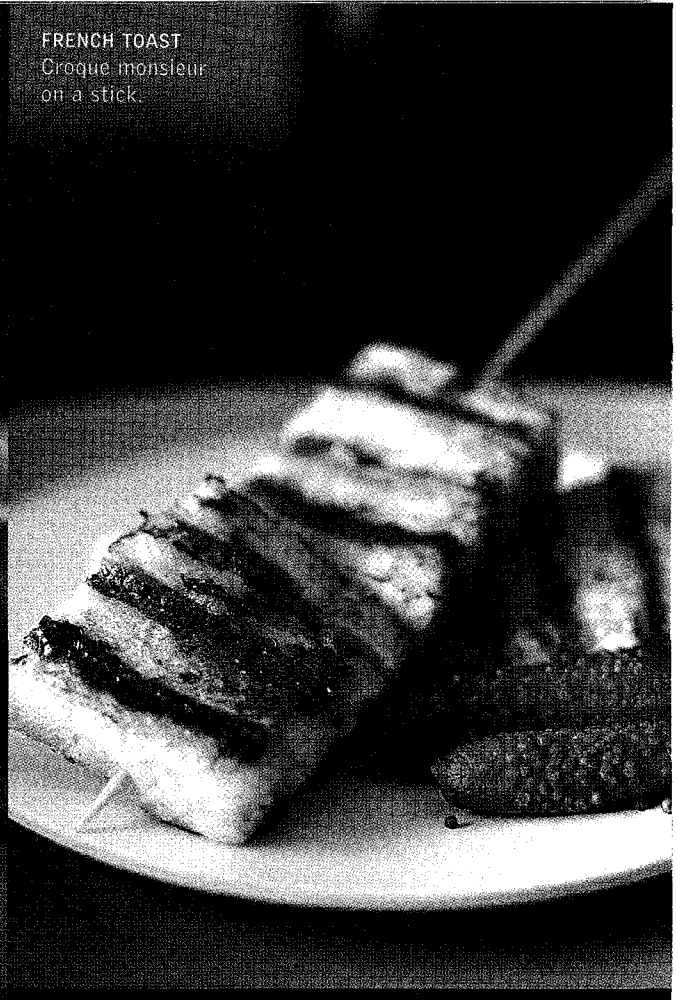
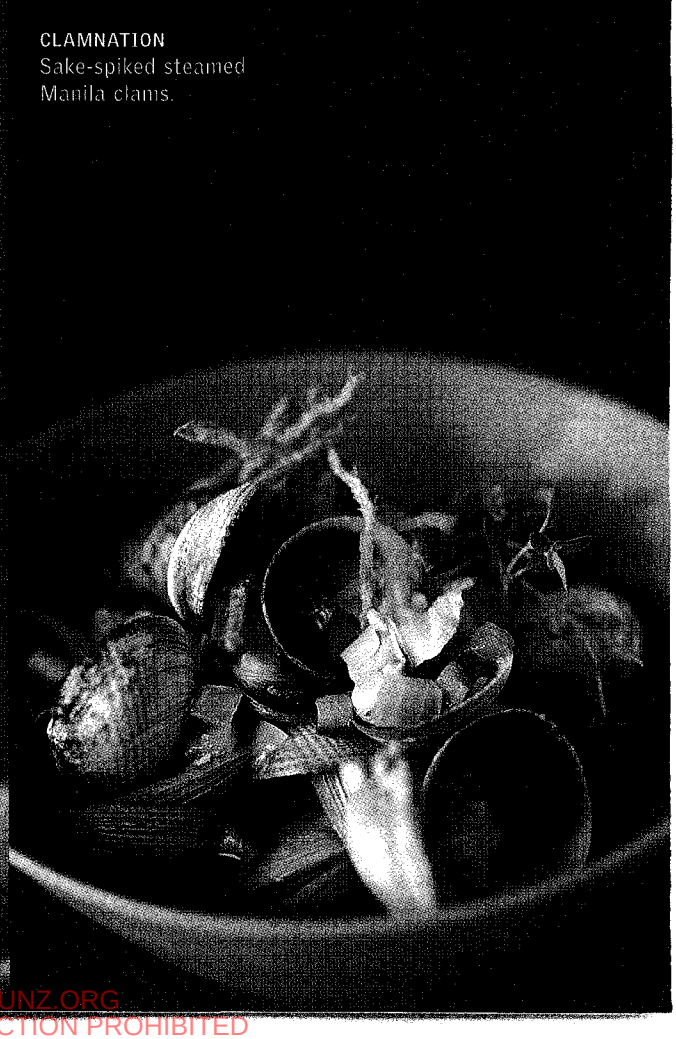
WHAT ABOUT KEBAB? Chicken and chorizo brochette.



FRENCH TOAST Croque monsieur on a stick.

ON A ROLL Sliced zucchini stuffed with sheep's-milk ricotta.



CLAMNATION Sake-spiked steamed Manila clams.

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THE RECIPES

Crab Pot Stickers With Spicy Sesame Dipping Sauce

PATRICIA YEO
AZ

Makes about 30 to 36 pot stickers.

1 teaspoon canola oil
½ cup garlic chives (optional)
4 ounces whitefish, diced (preferably cod)
3 small egg whites
¼ cup heavy cream
1 tablespoon fish sauce (optional)
Salt and freshly ground black pepper
4 ounces lump crabmeat
½ cup chopped cilantro
¼ cup bias-cut scallions, white part only
1 package Shanghai-style wrappers or gyoza wrappers (preferably round white-flour wrappers)
¼ cup peanut oil
1 cup chicken stock
½ cup white wine

Heat the canola oil in a nonstick pan, add the garlic chives, and sauté until wilted. Remove the chives from the pan and set aside to cool.

Place the fish, 2 egg whites, and cream in a food processor and blend until smooth. Add fish sauce and season to taste with salt and pepper. Transfer the mixture to a chilled mixing bowl and fold in the crab, garlic chives, cilantro, and scallions.

Lightly beat the remaining egg white in a bowl. Keep the wrappers covered with a damp paper towel or plastic wrap. Place a walnut-size spoonful of filling in the center of each wrapper, fold in half over the filling to form a half-moon, and moisten the edges with egg white. Beginning at the right, pleat the top fold of the wrapper. After each pleat, pinch the dough to join it with the bottom fold. Proceed until the dumpling is fully sealed. Repeat with remaining wrappers, keeping the finished dumplings covered to prevent drying out.

Blanch the dumplings in a large pot of unsalted boiling water for 2 minutes, then remove with a slotted spoon and set aside to cool. (The dumplings can be made about 5 hours ahead, but must be tossed in a little canola oil before refrigerating to keep them from sticking together.) Heat 2 tablespoons peanut oil in a large nonstick pan, add some of the dumplings, and sauté, pressing down on the top of each dumpling to flatten and cook the underside until it is golden brown. Do not turn. Remove from the pan and repeat with remaining dumplings.

Fill the pan with a layer of dumplings, golden-brown side down, and deglaze the pan with half the chicken stock and wine. Cover, and let the pot stickers steam and warm through. Remove to a platter with a slotted spoon and repeat with remaining dumplings, adding stock and wine as necessary. Place warm pot stickers on a plate and serve with the spicy sesame dipping sauce on the side.

Spicy Sesame Dipping Sauce

¼ cup soy sauce
¼ cup lime juice
2 tablespoons sambal (available in Indonesian and some Chinese markets)
2 shallots, diced
2 tablespoons bias-cut scallions, green part only
2 tablespoons sesame oil
1 teaspoon sugar

Mix all the ingredients together in a bowl until the sugar dissolves. Set aside.

Croque Monsieur

DIANE FORLEY
BAR DEMI

Makes about 10 to 12.

1 teaspoon butter
8 slices white bread, crusts removed
¼ cup mascarpone cheese
1 tablespoon chopped chives
4 ounces Fontina cheese, grated
4 ounces (6 or more slices) thinly sliced smoked Black Forest ham
1 cup cream or milk
3 eggs
Salt and freshly ground black pepper
1 tablespoon olive oil
Bamboo skewers

Butter an 8-by-4-inch loaf pan and line with oiled parchment paper. Begin layering the croque monsieur by lining the bottom of the loaf pan with bread (use 2 slices for each layer). Dot the first layer with 1 generous tablespoon mascarpone cheese and spread as evenly as possible. Sprinkle 1 teaspoon of the chives over the cheese. Cover with ¼ cup Fontina cheese and layer the ham over cheese. This is one complete layer. Build two more layers, ending with a row of bread.

Whisk together the cream or milk and eggs in a bowl to make a custard. Strain the custard through a sieve and season to taste with salt and pepper. Pour the custard over the croque monsieur, cover with parchment paper, and allow to rest in the refrigerator for at least 2 hours before baking. The croque can be placed overnight in the refrigerator at this point if desired.

Preheat the oven to 325 degrees. Place the loaf pan in a deep casserole and add enough hot water to come halfway up the sides of the loaf pan to create a bain-marie. Cover with a piece of buttered parchment paper. Bake for about 45 minutes to 1 hour or until the custard has set. Test with a toothpick—if it comes out clean, remove from the oven and the bain-marie and allow the croque monsieur to cool in the loaf pan. When cool, place in the refrigerator to chill. Turn the croque out of the pan and cut into generous ½-inch-thick slices. Cut each slice in half across the layers and skewer the two halves together. (The slices can be left whole for a sturdier presentation.)

To serve: Heat an 8-inch sauté pan with 1 tablespoon olive oil and gently place the croque monsieur skewers into the pan; sauté until golden brown on both sides. Serve with a green salad.

Piquillos Rellenos de Atún (Tuna-stuffed Piquillo Peppers)

LUIS BOLLO
MEIGAS

Stuffs about 10 peppers.

5 ounces sashimi-quality tuna, trimmed
Coarse sea salt
½ stalk celery, finely diced
1 slice peeled fresh ginger, about the size of a quarter
2 sprigs Italian parsley
3 black peppercorns
8 to 9 tablespoons extra-virgin Spanish olive oil, plus additional oil for sautéing
1 leek, white part only, minced
2 tablespoons minced carrot
1 tablespoon sherry vinegar
1 tablespoon thinly sliced scallion, white part only
1 medium beefsteak tomato, peeled, seeded, and finely diced
1 jar (6 to 7 ounces) imported wood-fired piquillo peppers, drained (available from Kitchen Market, 218 Eighth Ave., near 21st St.; 212-243-4433)
1 tablespoon pitted, minced black olives
Maldon sea salt
1 generous handful mâche

Cut the tuna into ½-inch-thick slices and coat both sides with 1 tablespoon coarse

FOOD STYLING BY WILLIAM SMITH; PROP STYLING BY GREGORY BERGHAUS. PREVIOUS PAGES: RIGHT, WHITE PLATE FROM GLOBAL TABLE, BLUE PLATE FROM TAKASHIMAYA, SILK CLOTH FROM NICOLE FARHI. OPPOSITE PAGE: TOP LEFT, DISHES FROM THE GANSEVOORT GALLERY, PLACE MAT FROM MXYPLYZYK; TOP RIGHT, WHITE PLATE FROM TROY, GREEN PLATE FROM GLOBAL TABLE; BOTTOM LEFT, PLATE FROM FELISSIMO, GLASS FROM AD HOC, SILK CLOTH FROM NICOLE FARHI; BOTTOM RIGHT, BOWL FROM TAKASHIMAYA. FOLLOWING PAGES: LEFT, PLATE FROM AD HOC; RIGHT, DISHES FROM SHI, CHOPSTICKS FROM TAKASHIMAYA, CLOTH FROM NICOLE FARHI.

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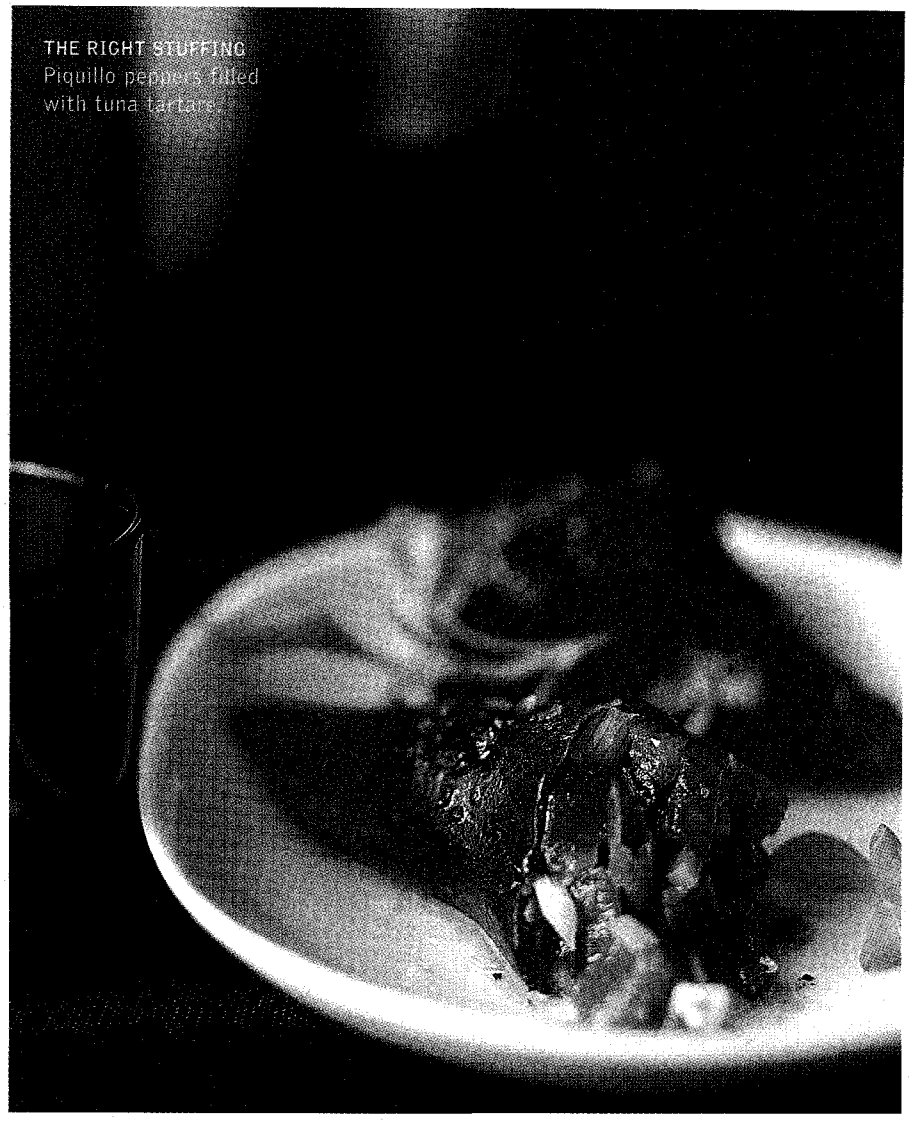

THE RIGHT STUFFING
Piquillo peppers filled with tuna tartare.

sea salt. Set aside for 5 minutes, then rinse the tuna and pat dry.

Put the celery, ginger, parsley, peppercorns, and 5 tablespoons olive oil in a blender and purée. Place the tuna in a bowl and coat with the puréed marinade. Set aside to marinate for 30 minutes. Remove the tuna from the marinade and scrape off the excess marinade before cutting the tuna into very small cubes.

Sweat the leek in 2 teaspoons oil in a sauté pan over medium heat until tender, add carrot, and cook for 2 minutes. Season to taste with coarse sea salt. Add sherry vinegar and 3 tablespoons oil. Remove from heat and set aside to cool completely.

Mix the diced tuna with the scallion, the tomato, and the carrot-leek mixture. Fold together gently until combined. Adjust seasoning to taste with salt, pepper, olive oil, and vinegar. Trim the peppers and carefully pack them with the tuna mixture, taking care not to tear the peppers, as they are very soft.

Serve the peppers topped with olives, Maldon sea salt, and a little mâche.

Tosta de Boquerones (Toast With Marinated Fresh Anchovies)

LUIS BOLLO
MEIGAS

12 portions.

- 2 tablespoons aïoli (1 thin slice of garlic puréed with mayonnaise)
- 12 ¼-inch-thick slices day-old baguette, brushed with oil and fried or toasted until crisp and golden on both sides
- 12 to 14 fillets of marinated white anchovies (available at Dean & DeLuca)
- 2 ounces salmon roe (4 tablespoons)
- 1 tablespoon pitted, minced black olives, preferably Calamata
- Extra-virgin Spanish olive oil
- 2 roma tomatoes, peeled and diced very small (optional)
- 2 teaspoons thinly sliced chives
- 12 little sprigs chervil

Spread a little aïoli over each piece of toast. Make a teardrop of the anchovy by bringing the ends together and placing on top of the aïoli. Fill the centers with salmon roe, sprinkle with a few of th chopped olives, and dot with oil. Garnisl with tomatoes, chives, and chervil.

Salmon Croquettes

MARK STRAUSMAN AND MATTHEW GAVZIE
CHINGHALLE

Makes about 16 croquettes.

- 3 6-ounce cans salmon, skin and large bones removed
- 4 teaspoons unsalted butter
- 1 small onion, minced
- ½ clove garlic, minced
- 4 teaspoons all-purpose flour plus ¼ cup for dredging
- 1½ cups milk
- 1 teaspoon finely chopped parsley
- Salt and freshly ground black pepper
- ½ teaspoon Old Bay seasoning
- 1 teaspoon Worcestershire sauce
- 2 jigs Tabasco sauce or to taste
- 2 tablespoons mayonnaise
- 4 eggs
- 2 cups unseasoned fresh bread crumbs
- 1 cup vegetable oil

Drain the salmon and place in a stain less-steel mixing bowl. Heat the butte in a nonstick frying pan over mediun heat, add the onion and garlic, and saut until translucent. Stir in the 4 teaspoon flour using a wooden spoon; when th flour and butter are combined, slowl add ½ cup milk, stirring to preven lumps from forming. Bring the sauce t a simmer and cook for 1 to 2 minutes Stir the salmon into the sauce until al the ingredients are combined and re turn to the bowl. Add the parsley an season to taste with the salt, pepper, Ol Bay, Worcestershire, and Tabasco. Sti in the mayonnaise using a rubber spatu la, cover the bowl, and place in the re frigerator for 1 hour.

With the palms of your hands, forn the salmon mixture into small patties about 1½ inches in diameter. Beat th eggs in a bowl, put the remaining mil in another bowl, sprinkle ¼ cup flour o a plate, and spread the bread crumbs o a cookie sheet.

Dip the croquettes first in the milk then in the flour, then in beaten egg, an finally coat with bread crumbs, makin sure each croquette is completely cov ered with bread crumbs. Set on a tra Heat the oil in a frying pan over mediun heat. When the oil is hot, place several o the croquettes in the pan and sauté fo about 3 minutes on each side, or unti bread crumbs turn golden. (Make sur the oil does not smoke and discolor o the bread crumbs will burn.) Place th croquettes on paper bags or paper towel to drain. Serve warm with garlic mayon naise or a slice of lemon.

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Pincho de Pollo y Chorizo (Chicken-and-Chorizo Brochette With Cumin Aïoli)

LUIS BOLLO
MEIGAS

Makes about 10 brochettes.

1 cup mayonnaise
½ clove garlic, crushed to a purée
1 tablespoon ground cumin
5 to 6 imported Spanish chorizos (1-inch diameter), sliced into ½-inch rounds
3 skinless, boneless chicken-breast halves, about 1½ pounds, cut into 1-inch cubes
1 cup Spanish olive oil
12 to 14 bamboo skewers, 8 inches long, soaked in water

'ut the mayonnaise, garlic, and cumin in blender and pulse until it has a smooth onsistency. Transfer to a bowl, cover, nd refrigerate the cumin aïoli. This hould be made several hours ahead.

Starting and ending with chorizo, hread the skewers with alternating pieces f chorizo and chicken. Set the brochettes n a shallow bowl, cover completely with live oil, and allow to marinate 12 hours.

Remove the brochettes from the oil nd shake off excess oil. Heat the grill or an until very hot, place the brochettes n the grill, and sear on all sides, turning requently until cooked through, about 7 hinutes. Serve with the cumin aïoli.

Steamed Manila Clams With Sofrito, Sweet Sake, Bacon, and Fried Ginger

MICHAEL CRESSOTTI AND TAKA
SUSHI SAMBA

Serves six.

3 tablespoons extra-virgin olive oil plus additional for drizzling
¼ cup julienne of fresh ginger
¼ cup chopped bacon
1 cup diced white onion
4 cloves garlic, minced
½ cup ¼-inch diced red peppers
½ cup ¼-inch diced yellow peppers
½ cup ¼-inch diced poblano peppers
2 tablespoons chopped fresh thyme
48 Manila clams (New Zealand cockles can be substituted)
½ cup sweet sake
Salt and freshly ground black pepper

Heat the oil in a small frying pan, add he julienne of ginger, and cook until olden. Drain and set the ginger on a pa- er towel to dry.

Add the bacon to a large, hot frying an and cook until the fat is rendered nd the bacon is cooked and crisp. Add he onions and garlic and cook until nions are translucent. Add all the pep- ers and cook until they are soft, then prinkle in the thyme. Add the clams and weet sake to the sofrito in the pan, and cook until the clams have steamed open. Season to taste with salt and pepper.

Place 8 steamed clams in each bowl and spoon the sofrito mixture on top. Garnish with the fried ginger and drizzle with extra virgin olive oil.

Seared and Marinated Zucchini and Sheep's-Milk-Ricotta Rolls in Mint Dressing

STEFANO RICCIOLETTI
ALFREDO OF ROME
(OPENING IN DECEMBER)

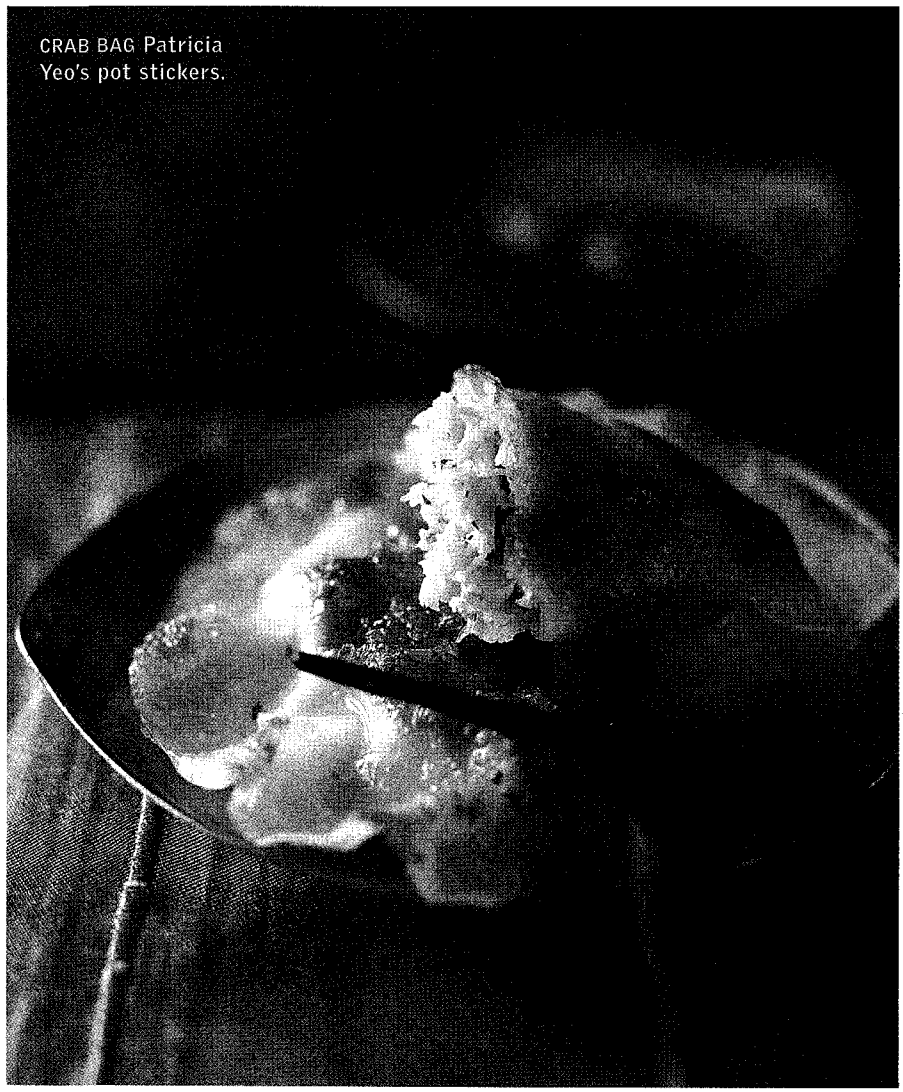
Serves six (makes about 20 to 24 rolls).

4 zucchini
5 tablespoons extra-virgin olive oil
Salt and freshly ground black pepper
8 ounces imported Italian sheep's-milk ricotta
1 rounded tablespoon toasted pignoli nuts (toasted in a 350-degree oven for 10 minutes)
1 rounded tablespoon finely chopped raisins
1 rounded tablespoon finely chopped pitted dates
1 tablespoon red-wine vinegar
1 tablespoon honey
1 tablespoon vincotto (available in Buon-Italia in Chelsea Market, 75 Ninth Ave.); balsamic vinegar can be substituted
1 tablespoon finely shredded mint
1 tablespoon Worcestershire sauce

Cut the zucchini lengthwise into ⅕-inch-wide slices. Discard the two outside green slices from each zucchini. Set the slices on a large plate and season with 2 tablespoons oil, and salt and pepper. Heat a nonstick pan over medium-high heat and sear the slices on both sides until pale golden; set aside on a large platter to cool. Repeat with remaining slices.

Combine the ricotta, pignoli, raisins, and dates in a bowl. In another bowl, mix together the remaining 3 tablespoons oil, vinegar, honey, vincotto, mint, and Worcestershire sauce.

When the zucchini reaches room temperature, place a spoonful of the ricotta mixture at one end of each strip of zucchini and roll up. Serve the rolls on individual plates, 3 or 4 pieces each, topped with the dressing.



CRAB BAG Patricia Yeo's pot stickers.

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TAKE YOUR VENISON
Venison fillets seared in herb-infused oil; opposite, rack of venison.

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wild KITCHEN

GAME'S NOT FOR KIDS—BUT ASSISTED BY TOP MANHATTAN CHEFS AND SUPPLIERS LIKE D'ARTAGNAN, IT'S COME OF AGE AS HOLIDAY FARE.

AS A RULE, NEW YORK cosmopolites tend to confine their hunting and gathering to the aisles at Fairway, which, at peak bumper-cart hours, can bring out anyone's killer instinct. But even there, bagging a free-range chicken is as sporting as most urban warriors get. It's not that we're unfamiliar with the notion of wild game—or at least, thanks to Ralph Lauren and Holland & Holland, what people wear in pursuit of it. But actually *cooking* something like pheasant or venison anyplace other than a castle in the Scottish highlands has always seemed a tad survivalist. (*C'mon, kids, the grouse is getting cold!*) It shouldn't. In fact, game is the perfect centerpiece for a holiday table. It's festive. It's traditional. It's seasonal. And in general, it's healthier than conventionally raised meats and poultry, since even farmed game (the only domestic kind legally available) tends to be lower in fat. Which also makes it prone to dry out, unless it's cooked in a way that preserves its unique texture and flavor. For help navigating the wild kingdom, we consulted five top chefs, whose recipes are as elegant as they are original. From Terrance Brennan, we have a salt-crusted, juniper-infused pheasant. From Todd English's Olives New York, pear-crusted rack of venison and rabbit with blood-orange-and-honey-vinegar agrodolce. From AZ's Patricia Yeo, panko-breaded duck schnitzel and oolong-tea-smoked quail. From Ilo's Rick Laakkonen, a ragout of wild boar. And from Paul Liebrandt of Atlas, venison confit. Only one question remains: Are you game?

PHOTOGRAPHED BY
RICHARD GERHARD JUNG

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THE RECIPES

Recipes serve six.

Roasted Rack of Venison Wrapped in Sliced Pears

TODD ENGLISH
TODD ENGLISH'S OLIVES NY
(OPENING IN NOVEMBER)

- 8 to 10 fresh rosemary branches
- 2 to 3 tablespoons olive oil
- 3 racks of venison (4 chops to each 1-pound rack), Frenched
- Salt and freshly ground black pepper
- Pear butter (recipe below)
- 4 to 5 ripe pears
- 1 cup Poire Williams eau de vie
- 1 tablespoon sugar

Note: Rack of lamb or pork may be substituted for the venison (lamb should reach 130 degrees; pork, 158 degrees).

Preheat the oven to 450 degrees. In a large roasting pan, place the rosemary branches in a nestlike bundle. Heat the oil in a large cast-iron skillet over medium-high heat. Season the venison racks with salt and pepper, then sear on all sides until deep brown. Remove the venison from the pan and spread ¼ inch of the pear butter evenly over the meat. Slice the pears in half lengthwise, core, and thinly slice lengthwise. Layer the pears like shingles on top of the venison rack. Season with salt and pepper and place the racks on top of the rosemary nest and put in the oven. After 5 minutes, reduce oven temperature to 375 degrees and continue cooking for another 25 minutes or until the internal temperature reaches 135 degrees for medium-rare.

While the racks are cooking, heat the Poire Williams in a small saucepan, add sugar, and stir until dissolved. Increase the heat and reduce the sauce until thickened.

Remove racks from oven and set aside to rest for 8 to 10 minutes. Drizzle Poire Williams sauce over the top and serve.

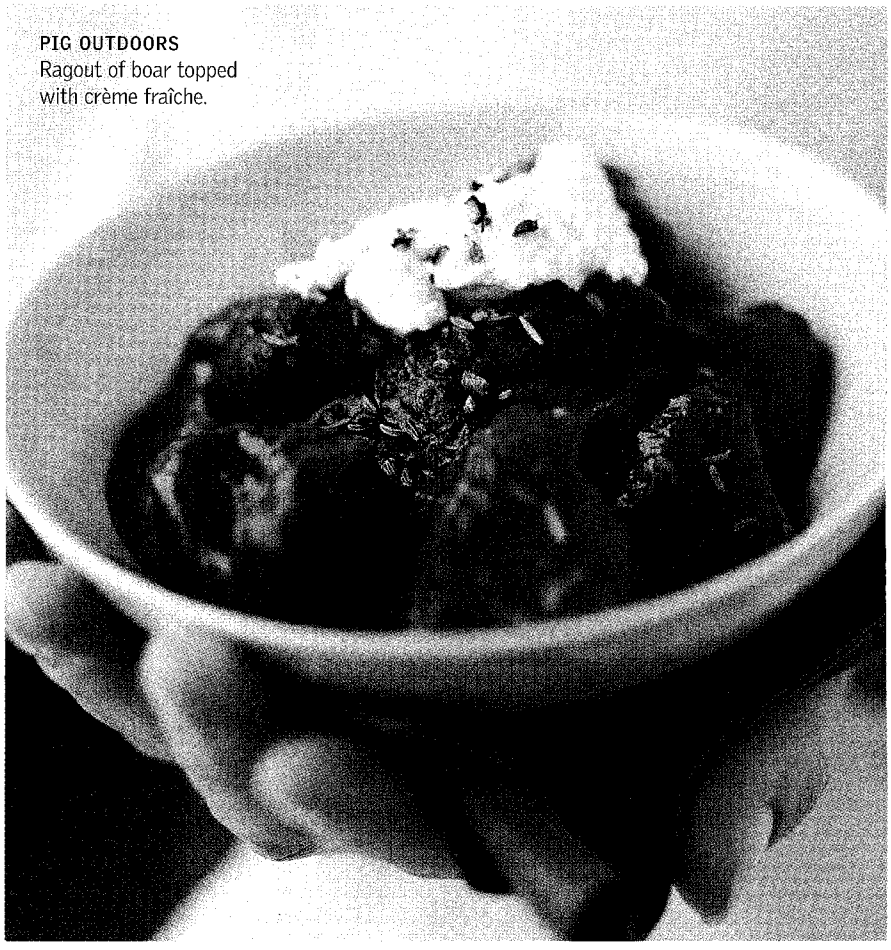
Suggested accompaniments: wild rice with mushrooms, roasted fennel, polenta.

Pear Butter

- 1 pound ripe pears, cored and sliced in half (skin on)
- 1 tablespoon fresh lemon juice
- 2 tablespoons white sugar
- 2 tablespoons brown sugar
- 2 cinnamon sticks
- ½ teaspoon ground allspice
- 2 cups pear nectar (pear or apple cider may be substituted)

Preheat oven to 400 degrees. Place pears in a roasting pan skin side down and roast for 20 minutes or until well softened. Remove from the oven and set aside to cool.

Scoop the flesh out of the skin and place in a food processor with the lemon juice, sugar, cinnamon, and allspice and purée. Transfer the purée to a medium saucepan and add the pear nectar. Simmer uncovered over medium heat until the purée thickens—about 30 minutes. Most of the moisture should have evaporated—it should be thicker than normal apple butter. Remove from heat and let cool. Discard the cinnamon sticks, cover, and refrigerate. (Can be made 2 weeks ahead. Keep refrigerated.)



PIG OUTDOORS
Ragout of boar topped with crème fraîche.

Honey Vinegar-Braised Rabbit Agrodolce

TODD ENGLISH
TODD ENGLISH'S OLIVES NY

- 2 tablespoons all-purpose flour
- 1 teaspoon kosher or sea salt and 1 teaspoon freshly ground black pepper
- 2½-to-3-pound rabbit, cut into 7 or 8 serving pieces
- 3 tablespoons olive oil
- 1 large onion, sliced
- 2 garlic cloves, minced
- 2 celery stalks, roughly chopped, plus 5 to 6 leaves for garnish
- 1½ cups chicken stock
- 1 cup honey vinegar (can substitute 1 cup champagne vinegar and 2 tablespoons honey heated in a nonreactive pan)
- 3 tablespoons sugar
- 4 sprigs fresh thyme
- 1 cinnamon stick
- 1 cup blood-orange marmalade
- 2 tablespoons coarsely chopped parsley

Note: Chicken or duck (trimmed of exces fat) may be substituted for the rabbit; coo the duck 20 minutes longer or until tende

Stir together the flour and salt and pep per in a large bowl. Add rabbit and tos until coated with flour. Heat 2 tablespoon of oil in a large cast-iron skillet over mod erately high heat, add the rabbit in batch es, and brown on all sides, transferring th

FOOD STYLING BY KEVIN CRAFTS; PROP STYLING BY PHILIPPA BRATHWAITE. PREVIOUS PAGES: LEFT, CUISINART PAN FROM MICHAEL C. FINA; RIGHT, WOODEN CUTTING BOARD AND LINENS FROM THE TERENCE CONRAN SHOP, CARVING FORK FROM BERGDORF GOODMAN, BOWL FROM FURNITURE CO. THIS PAGE, BOWL FROM FURNITURE CO., NAPKIN FROM THE TERENCE CONRAN SHOP; OPPOSITE, PLATTER FROM FURNITURE CO., TRAY FROM ROOM. FOLLOWING PAGES: LEFT, PLATE FROM MICHAEL C. FINA, TRAY FROM ROOM; RIGHT, PLATTER, TABLE, AND FLATWARE FROM THE TERENCE CONRAN SHOP, BOWL FROM MICHAEL C. FINA.

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ieces to a warm plate. Add the onion and he remaining oil to the skillet and sauté, tirring occasionally, until softened but not rowned. Stir in the garlic, then the celery, nd sauté for 1 to 2 minutes. Add the stock, inegar, sugar, thyme, and cinnamon. Reurn the rabbit to the pan along with any uices that have accumulated in the bowl nd simmer, covered, for one hour, or unil the rabbit is tender. Remove the lid and immer until the sauce has thickened lightly. Stir in the marmalade and garnish vith chopped parsley and celery leaves. Serve with ricotta toast points.

Suggested accompaniment: steamed pinach.

Ricotta Toast Points

- 1 cup fresh ricotta cheese (drained in cheesecloth if watery)
- 2 tablespoons chopped fresh basil
- 2 to 3 tablespoons heavy cream
- 2 tablespoons olive oil
- 2 to 3 teaspoons kosher or sea salt
- 1 to 2 tablespoons freshly ground black pepper
- 6 to 8 6-by-2-inch slices of country bread, grilled or toasted
- 6 to 8 tablespoons blood-orange marmalade

Beat together the cheese, basil, and cream n a medium bowl until combined. Whisk n the oil and season to taste with salt and pepper. Spread 1 to 2 tablespoons of the icotta onto ends of toast and dollop 1 tablespoon of orange marmalade on top.

Oolong-Tea-Smoked Quail

PATRICIA YEO
AZ

ub:

- 2 tablespoons Sichuan peppercorns
- 3 tablespoons kosher salt
- 1 teaspoon grated orange zest
- 1 teaspoon finely diced ginger, skin on
- 6 whole quail

moking:

- ½ cup Lapsang souchong tea leaves
- ½ cup dark brown sugar
- ½ cup raw rice
- Strip of orange zest
- 3 cinnamon sticks
- 2 star anise
- 2 cloves

Grind the peppercorns until fine in a pice mill and combine with the salt, est, and ginger in a bowl. Rub the mariade all over the quail, inside and out, nd set aside for two hours.

Line a large, deep pot, such as a stock ot or an old wok, with a generous amount f foil. Make sure the inside is completely overed and there is a foil overhang of bout 3 to 4 inches. Line the lid with foil. Place the smoking ingredients in the bottom of the foil-lined pot. Place an oiled rack securely inside the pot, at least two inches above the smoking mixture (you can use empty tin cans to support the rack). Brush off excess marinade from each quail and place them on the rack.

Put the pot over high heat, and when the mixture begins to smoke, place the lid securely on the pot. Crimp the foil loosely around the lid and pot, leaving a 1-inch-long uncrimped opening. Adjust the heat to maintain a steady ribbon of steam from the opening and smoke for 15 minutes.

Remove the pot from the heat to a well-ventilated spot, and loosen the foil slowly, pointing away from you so you are not hit with a blast of hot smoke. At this point, the quail should be medium-rare. If you would prefer the quail cooked further, cook them in a 350-degree oven for five minutes. Do not smoke the quail for longer than 15 minutes, as this will result in inedible over-smoked birds. Serve with Asian slaw.

Asian Slaw

- ½ cup rice-wine vinegar
- ½ cup lime juice
- 1 cup canola oil
- 2 tablespoons sesame oil
- ½ cup sugar
- 1 head napa cabbage, finely julienned
- 1 red onion, finely julienned
- 1 carrot, finely julienned
- 1 hothouse cucumber, peeled, seeded, and finely julienned
- Salt and freshly ground black pepper
- ½ cup bias-cut scallions, green part only
- 2 tablespoons toasted black sesame seeds
- 2 tablespoons toasted white sesame seeds

Whisk vinegar, lime juice, canola oil, sesame oil, and sugar together. Add the julienned vegetables to a large bowl and toss with the vinaigrette. The slaw should be made at least an hour in advance so the vegetables have a chance to "pickle" in the vinaigrette. Season to taste with salt and pepper and garnish with scallions and the sesame seeds just before serving.

Duck Schnitzel With Orange-Hazelnut Brown Butter and Arugula Salad

PATRICIA YEO
AZ

Duck schnitzel:

- 6 duck-breast halves, skin removed
- 3 eggs, beaten
- ½ cup grated Parmesan cheese
- 2 tablespoons chopped parsley
- Salt and freshly ground black pepper
- 2 to 3 cups panko (available in Asian markets; fresh bread crumbs can be substituted)
- 6 tablespoons butter
- ¾ cup canola oil

PHEASANT DREAMS
The baked bird emerges from its salt-encased slumber.

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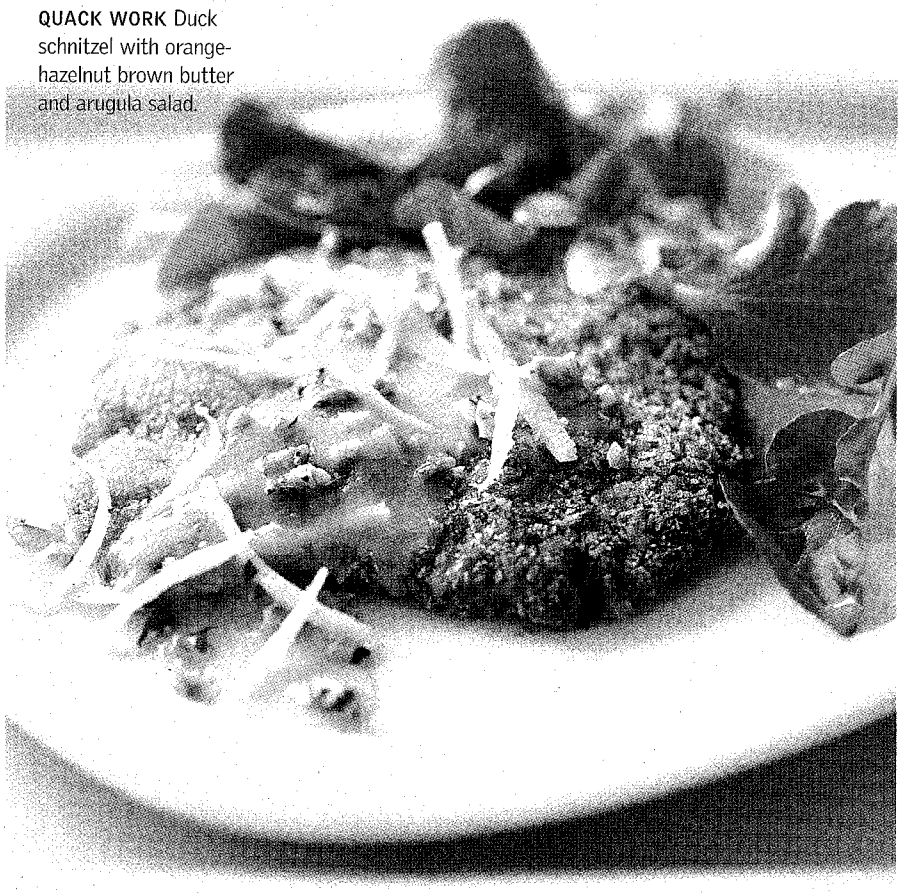

QUACK WORK Duck schnitzel with orange-hazelnut brown butter and arugula salad.

Orange-hazelnut brown butter:

- ½ cup butter
- ½ cup chopped hazelnuts, skin removed
- ½ cup orange juice
- Zest of 1 orange
- Salt and freshly ground black pepper

Note: Chicken or turkey breast may be substituted for the duck.

Duck schnitzel: Split and butterfly each duck-breast half. Place each one between two sheets of plastic wrap. Starting at the center, gently pound out the breast until it is about ¼-inch thick. Keep refrigerated until ready to use.

Mix together the eggs, grated cheese, parsley, salt, and pepper in a bowl. Add the panko to a food processor and pulse two or three times. Put the crushed crumbs in a large, deep bowl. Just before serving, remove duck from plastic. Season with pepper. Dip the breast into the egg mixture. Transfer to the bowl with the panko, gently pressing so that the crumbs adhere to the breast. Remove and shake gently to release any loose crumbs. Repeat with remaining breasts. (The breaded breast can be placed on a cookie sheet for up to 10 minutes—after that the breading becomes soggy and will not crisp up as well.)

In a large sauté pan over high heat, add 1 tablespoon butter and 2 tablespoons canola oil until the butter starts to sizzle and brown slightly. Cook each breast individually until golden brown (about 2 to 3 minutes on each side). Remove the cooked breast and place on a cookie sheet lined with paper towels. Keep warm while the remaining breasts are cooked.

Orange-hazelnut brown butter: Place a sauté pan over high heat, add butter, and heat until it bubbles and the milk solids start to turn golden brown. Add the hazelnuts; cook until they are slightly toasted, about 30 seconds. Remove from heat, add the orange juice and zest, and swirl the pan around until the mixture emulsifies. Season to taste with salt and pepper.

Place a schnitzel on each heated plate, pour the orange-hazelnut brown butter sauce over the schnitzel, and serve immediately with arugula-and-watercress salad on the side.

Arugula-and-Watercress Salad

- 1 shallot, diced
- ¼ cup red-wine vinegar
- 1 tablespoon Dijon mustard
- ½ cup olive oil
- 1 tablespoon hazelnut oil (optional)
- 1 bunch arugula, stems removed and leaves torn into bite-size pieces
- 1 bunch watercress, stems removed
- 1 cup orange segments

Whisk together the shallot, vinegar mustard, olive oil, and hazelnut oil in bowl. Add the arugula, watercress, an orange segments to a large bowl an dress with the vinaigrette.

Salt-Crusted Pheasant

TERRANCE BRENNAN
PICHOLINE AND ARTISANAL

- 3 3½-to-4-pound pheasants, preferably wild Scottish pheasants (available from D'Artagnan)
- 8 cups kosher salt
- 4 to 5 cups all-purpose flour
- ⅓ cup dry rosemary
- ⅓ cup dry sage
- ⅓ cup dry thyme
- 3 tablespoons ground juniper berries
- 3 sprigs thyme
- 3 shallots, chopped
- 6 bay leaves

Note: Chicken or guinea hen may be substituted for the pheasant; squab, wood pigeon, or red-leg partridge may also b substituted, but cooking time should b reduced—a 1-pound squab will take 1 minutes to cook.

Place the salt, 4 cups flour, rosemary sage, dry thyme, and juniper berries in mixing bowl and combine. Add 3 cups o ice water and mix with a wooden spoo until the water is incorporated, the knead the dough until it forms a ball adding more flour if the mixture is to moist. Remove to a lightly floured pan cover with plastic wrap, and refrigerat for 1 hour. (Do not keep more than hour, as the salt will begin to break dow with the moisture from the refrigerator.

Preheat the oven to 450 degrees. Plac one chopped shallot, a sprig of thyme, an 2 bay leaves in the cavity of each bird. Di vide the salt crust into 3 equal pieces Dust a sheet of parchment or wax pape with flour, place a piece of dough betwee two sheets of parchment, and roll with rolling pin into a circular shape until it be comes ¼-inch thick. Remove the top shee of parchment and invert dough over th breast of the pheasant using the botton sheet of paper to maneuver the dough Remove the paper and mold the dough around the pheasant, sealing the dough under the pheasant, making sure it is to tally enclosed. Cut away excess dough an place bird in a nonstick roasting pan, o one lined with parchment paper. Repea with the remaining 2 pheasants.

Put the pheasants in the oven an roast for 45 to 50 minutes, or until th internal temperature reaches 145 de grees. Remove the birds from the ove and let them rest with the crust on for 1 to 15 minutes, until the internal temper ature reaches 155 degrees.

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Present the salt-crusted pheasants to your guests and crack the crust with a wooden mallet or the back of a knife. Remove all the crust before carving the bird.

Suggested accompaniments: any kind of roasted root vegetable, root-vegetable purée, roasted Brussels sprouts, sautéed wild mushrooms, chestnut spaetzle, or gratin of mixed squash.

Venison Confit

PAUL LIEBRANDT
ATLAS

- 3 to 4 cups canola oil
- 6 6-ounce portions of venison fillet
- 6 thyme sprigs
- 4 bay leaves
- 1 rosemary sprig
- 7 black peppercorns
- 5 star anise
- Salt and freshly ground black pepper
- Crushed juniper berries

Note: Rabbit fillet may be substituted for the venison, but cooking time should be reduced by 4 to 5 minutes.

Preheat the oven to 400 degrees. Heat 1 tablespoon oil in a heavy-bottomed pan over medium-high heat, add the venison fillets, and sear quickly on all sides until lightly caramelized, about 1 minute. Put all the herbs and peppercorns and anise in a thick-bottomed stainless-steel pan, place the venison fillets on top of the herbs, and add the cold canola oil until it covers the meat by 1 inch. Place the pan in the oven for 10 minutes or until the temperature of the oil reaches 145 degrees. Take the pan out of the oven and allow the venison to rest in the oil for 10 minutes. Remove the venison from the oil and dry off excess oil with a paper towel. Season each fillet generously with salt, pepper, and crushed juniper berries.

Suggested accompaniments: lightly caramelized and roasted celeriac, carrot-horseradish purée, stew of Brussels sprouts and wild mushrooms.

Ragout of Wild Boar

RICK LAAKKONEN
ILO (OPENING IN NOVEMBER)

- 4-to-5-pound shoulder of wild boar, trimmed of all fat and cut into 1-inch cubes
- Salt and freshly ground black pepper
- 4 to 6 tablespoons canola oil
- 1 cup red-wine vinegar
- ½-pound slab smoked bacon, cut into 5 or 6 slices
- 10 to 12 medium onions, peeled and cut into small to medium dice
- 6 tablespoons chopped garlic
- ¼ cup flour
- 1 quart beef or game stock
- 1 cup plum tomato, put through a food mill
- 3 tablespoons tomato paste
- ⅓ cup Hungarian paprika

Sachet:

- 3 bay leaves
- 1 tablespoon caraway seeds
- 3 tablespoons cracked black peppercorns
- 3 teaspoons dried oregano
- 3 teaspoons dried marjoram

Peppered crème fraîche:

- 1 cup crème fraîche
- 1 tablespoon cracked peppercorns

Preheat oven to 350 degrees. Season the cubed boar with salt and pepper. Heat 1 tablespoon of oil in a heavy-bottomed sauté pan; when the pan is hot, add the boar and brown well until caramelized. (This should be done in batches, using one tablespoon of the oil for each batch.) Deglaze the pan between each batch with some of the red-wine vinegar, reserving the liquid after each deglazing. Cook the bacon in the sauté pan until the fat is rendered. Add the onions and brown until they begin to caramelize. Add the garlic and cook until the entire mixture has caramelized. Stir in the flour and cook for 2 to 3 minutes, add the reserved vinegar and any remaining vinegar, mixing well and loosening any bits that have stuck to the bottom of the pan.

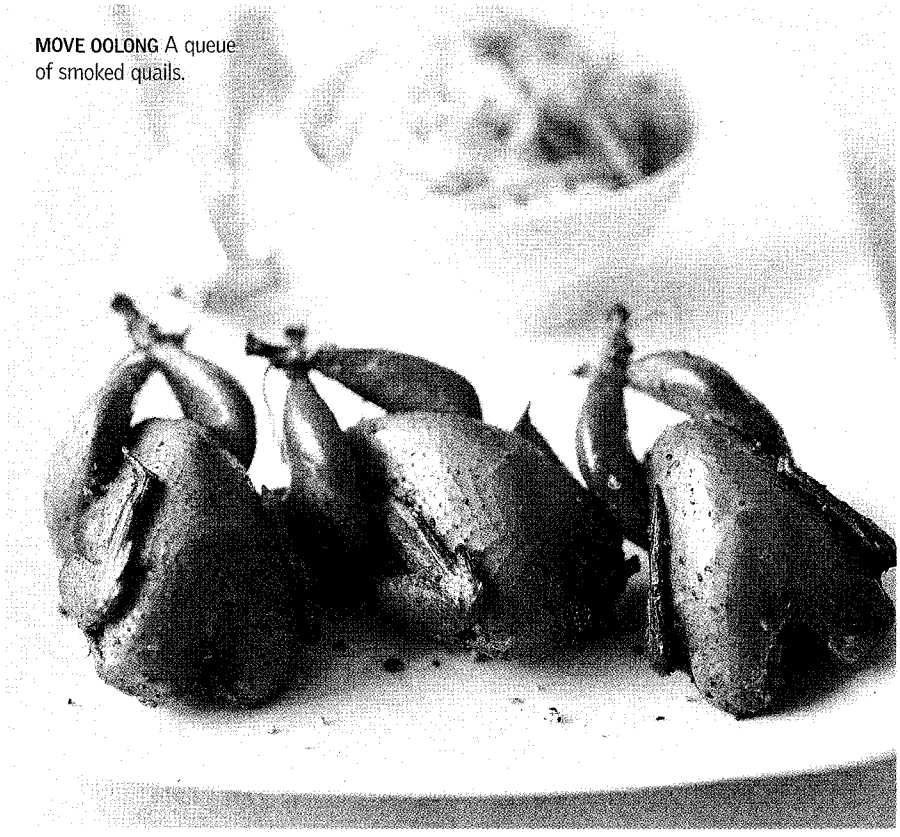
Add the bacon mixture to a heavy casserole, along with the stock, tomato, tomato paste, paprika, and seared boar. Tie the sachet herbs in a piece of cheesecloth and add to the casserole. Bring to a simmer over medium heat and cover the casserole. Place in the oven and cook for 1 hour 45 minutes to 2 hours, stirring once or twice. The liquid should simmer very gently to avoid drying out—if it boils, reduce the oven temperature.

Remove the sachet and the slices of bacon, if desired, at the end of the cooking time. Adjust the seasoning to taste with salt and additional vinegar. Whip the crème fraîche in a bowl until soft peaks form and stir in the cracked peppercorns; serve a dollop with the ragout.

Suggested accompaniments: buttered egg noodles, sautéed spaetzle, Brussels sprouts.

WHERE TO GET GAME

D'Artagnan (973-344-0565; www.dartagnan.com) America's foremost mail-order and wholesale supplier of fresh Scottish wild game, domestic game birds, and meats to top chefs, and also to stores around the city.
Mac Farlane Pheasant Farm (800-345-8348; www.pheasant.com) Producers of farm-raised pheasants and partridge.
Millbrook Venison (800-774-DEER) Producers of farm-raised venison.
Urbani Truffles & Caviar (718-392-5050; www.urbaniusa.com) Wholesale and mail-order suppliers of fresh Scottish wild and domestic game.



MOVE OOLONG A queue of smoked quails.

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COOKS ON AN ISLAND

A GROUP OF FRIENDS IN A MANHATTAN KITCHEN, ALL BRANDISHING KNIVES. A HIT TV SHOW? NO. BUT A SPECTACULAR HOLIDAY MEAL.

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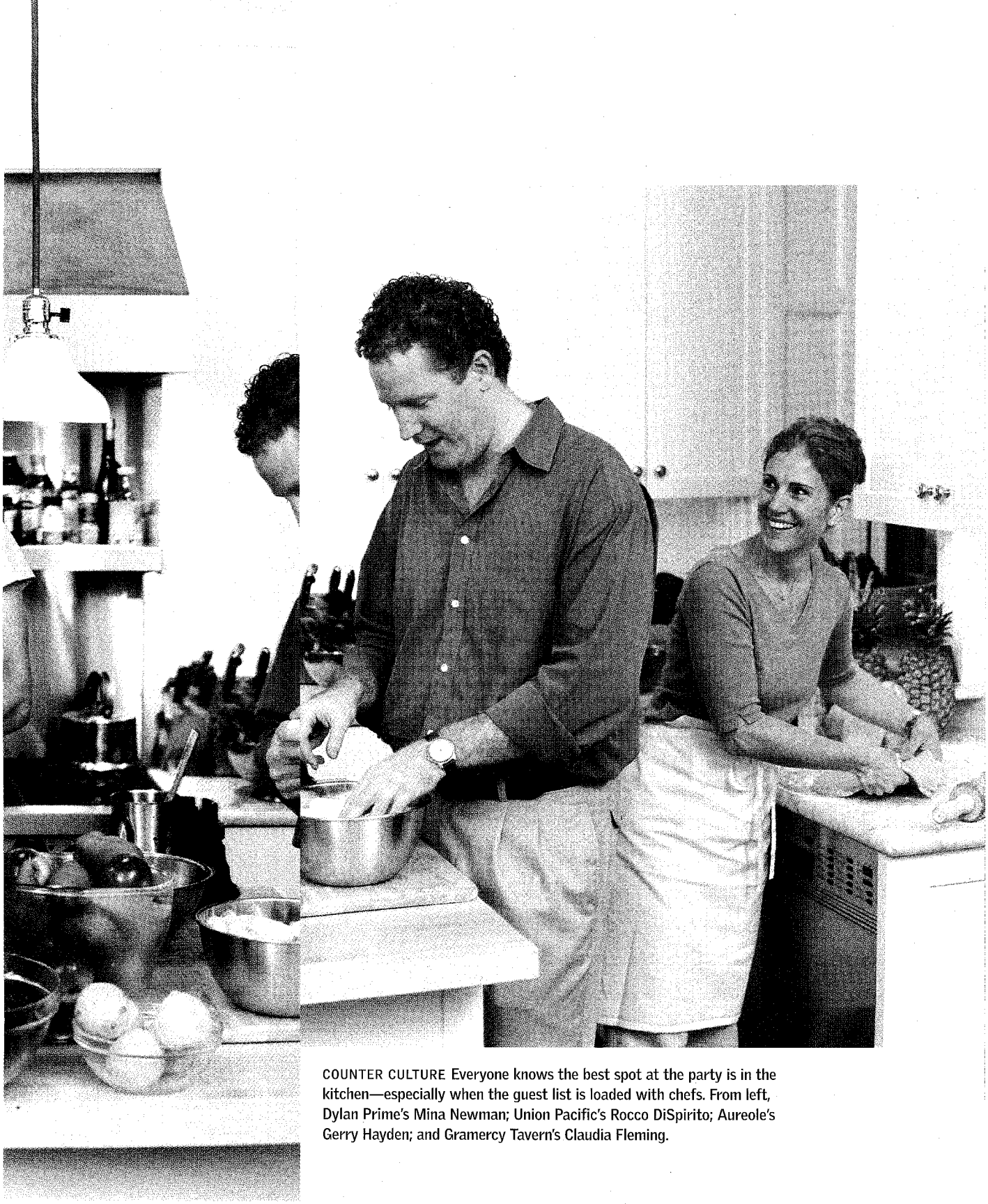

COUNTER CULTURE Everyone knows the best spot at the party is in the kitchen—especially when the guest list is loaded with chefs. From left, Dylan Prime's Mina Newman; Union Pacific's Rocco DiSpirito; Aureole's Gerry Hayden; and Gramercy Tavern's Claudia Fleming.

PHOTOGRAPHED BY
MIKI DUISTERHOF

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BRINE AND BUBBLES Left, Arons, with his Pro-shucker oyster-opener ("more expensive than an oyster knife, but not if you have to have hand surgery"); above, his wife, Elyce Arons, with Long Island champagne.

AS A PROPRIETOR OF GOURMET GARAGE, the upscale no-frills grocery with a flagship on Mercer and Broome, Andy Arons has supplied countless downtown dinner parties—not to mention many of the city's top restaurants. The notion of chefs coming in to poke the tomatoes and pluck at the spinach is an integral part of the store's mythology, though nowadays, the city's top chefs are as likely to be Arons's friends as his customers.

For his own dinners, Arons uses his store as an enormous pantry, bringing everything back to the West Village townhouse he shares with his wife, Elyce Arons, Kate Spade's partner. The idea is communal cooking, *Friends* with whisks. Everyone chips in.

A couple of weeks ago, Arons invited a few friends—this time, mostly chefs—to a seasonal dinner. It started, of course, at Gourmet Garage. The butcher prepared a spectacular crown roast of veal. Union Pacific's brilliant young chef, Rocco DiSpirito, planned to season it with a subtle mixture of Asian spices and stuff it with scallops and black-trumpet mushrooms. DiSpirito also wanted to make popovers, which he loves because "you never know how they're going to turn out." Mina Newman of Dylan Prime improvised on a fall classic: pears, spiced walnuts, Maytag blue cheese, and Bibb lettuce. Gerry Hayden, the chef de cuisine at Aureole, trolled the aisles, filling his basket with greens, beets, and butternut squash, to be served with a pomegranate molasses. In keeping with the meal's do-it-yourself spirit, Claudia Fleming of Gramercy Tavern bought fruit as well as mascarpone and the ingredients for pastry shells, so the guests could make their own tarts.

It was a full kitchen, with Newman toasting walnuts, Fleming poaching quinces, and DiSpirito working on his roast. But "too many cooks" is an old wives' tale. Arons served Belon oysters and caviar as the chefs put finishing touches on their dishes, washed down with Wolffer champagne (brought by vintners Susan Wine and Robert Ransom of Vintage New York). For these friends, cooking itself is a great party—and dinner is even better.

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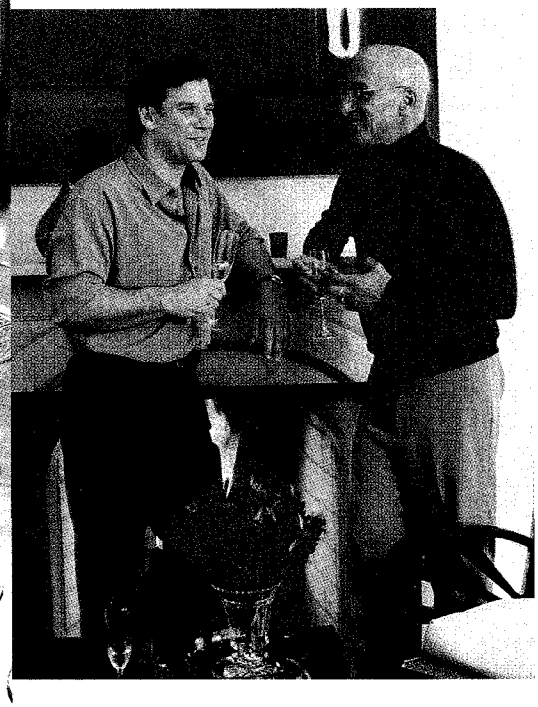

EGGS AND SHELLS Left, the oysters (Belons, Kumamotos, and Nantuckets) and the caviar (Osetra, whitefish roe, and wasabi); Arons with flower wrangler Avi Adler and one of Adler's arrangements in the foreground.

THE RECIPES

Bibb-Lettuce Salad With Blue Cheese, Pears, and Walnuts

MINA NEWMAN
DYLAN PRIME

Spiced walnuts:

½ cup canola oil
1 teaspoon cayenne pepper
½ cup confectioners' sugar
2 cups whole walnuts

Vinaigrette:

¾ cup minced shallots
2 tablespoons Dijon mustard
½ cup red wine vinegar
¼ cup melted bacon fat (optional; ¼ cup olive oil may be substituted)
1 cup extra-virgin olive oil
Salt and freshly ground black pepper

Salad:

4 Bosc or Bartlett firm pears
Juice of 1 lemon
1½ to 2 pounds Bibb or butterhead lettuce, tough outer leaves discarded, remaining leaves separated and left whole
10 ounces Maytag blue cheese, in large crumble

Spiced walnuts: Preheat the oven to 350 degrees. Mix the canola oil, cayenne pepper, and sugar in a bowl until smooth. Toss in the walnuts, and stir until they are coated. Spread the walnuts out on a cookie sheet lined with parchment paper and roast in the oven until a deep brown, 10 to 15 minutes. Remove from oven and set aside until cool and crisp.

Vinaigrette: Add the shallots, mustard, and vinegar to a bowl and mix together. Slowly whisk in the bacon fat and oil until blended. Season to taste with salt and pepper (do not refrigerate).

Salad: Core the pears, but do not peel. Cut them into thin lengthwise slices, and toss in a bowl with lemon juice. Add the lettuce, cheese, walnuts, and pears to a large bowl, and toss together with the vinaigrette. Season to taste with salt and pepper. Make a high stack of lettuce leaves on each plate, starting with medium leaves and going to smaller ones; sprinkle with walnuts and cheese and top with the sliced pears.

Scallop-Stuffed Crown Roast of Veal With Parsnips and Popovers

ROCCO DISPIRITO
UNION PACIFIC

Veal:

Grated zest of 6 lemons
1 cup olive oil
¼ cup Spanish paprika
1 tablespoon ground coriander
1 tablespoon chopped ginger
4 cloves of garlic
15 dried prunes
2 sprigs of thyme
Dash of sansho pepper (optional; available in Asian supermarkets)
2 7-rib whole racks of free-range veal (ask your butcher to prepare the racks for a crown roast, reserving scraps for stuffing)
Salt and freshly ground pepper

FOOD STYLING BY WILLIAM SMITH; PROP STYLING BY PHILIPPA BRATHWAITE; FLOWERS BY AVI ADLER. PREVIOUS PAGES: GLASS BOWLS FROM AD HOC; GREEN VASE FROM MICHAEL ANCHIN. THIS PAGE: VENINI PLATTER FROM GEORG JENSEN; VENINI BOWL FROM BERGDORF GOODMAN. FOLLOWING PAGES: LEFT, GOLD CHARGER FROM BERGDORF GOODMAN, PURPLE GLASS BY WILLIAM YEOWARD, YELLOW-AND-PURPLE VASE AND PINK GLASS BY MICHAEL ANCHIN; CENTER, VENINI VASE FROM GEORG JENSEN, GREEN FABRIC FROM BERGDORF GOODMAN. PAGES 64-65: LEFT, GLASS VESSELS ON TABLE BY MICHAEL ANCHIN; CENTER AND RIGHT, PLATTERS FROM MICHAEL C. FINA.

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MENU FOR TEN

WINE SELECTIONS FROM SUSAN WINE AND ROBERT RANSOM OF VINTAGE NEW YORK

SELECTION OF OYSTERS AND CAVIARS

1996 WOLFFER CHAMPAGNE LONG ISLAND

BIBB LETTUCE WITH MAYTAG BLUE CHEESE, PEARS, AND SPICED WALNUTS

1999 STANDING STONE GEWÜRZTRAMINER FINGER LAKES

SCALLOP-STUFFED CROWN ROAST OF VEAL WITH PARSNIPS AND POPOVERS

AUTUMN SQUASH IN MAPLE, VANILLA, AND POMEGRANATE MOLASSES

BRAISED WINTER GREENS WITH ROASTED BEETS AND CIPOLLINI ONIONS

1997 MILLBROOK PROPRIETOR'S SPECIAL RESERVE CHARDONNAY HUDSON VALLEY

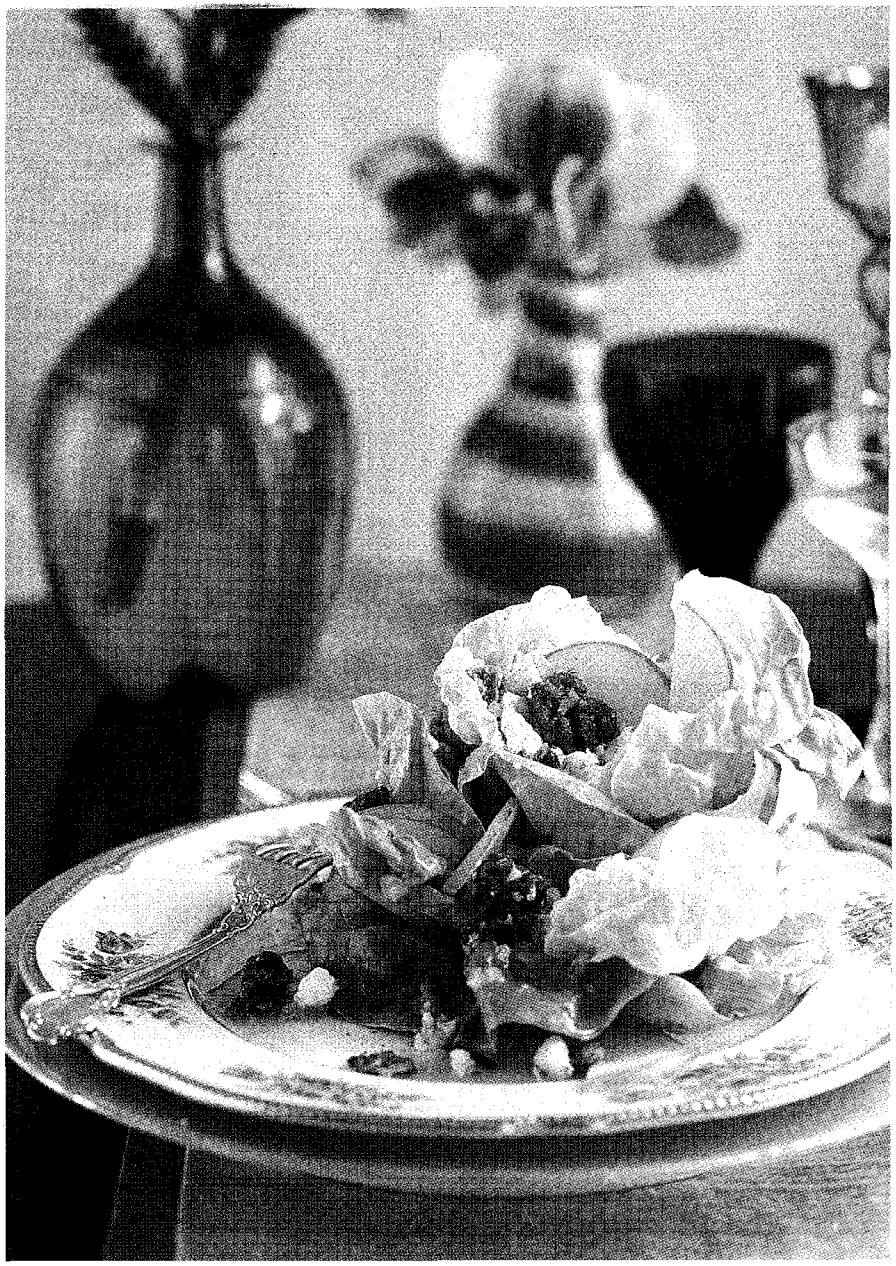
1997 MILES VINEYARDS PINOT NOIR FINGER LAKES

ASSEMBLE-YOUR-OWN TARTLETS

1997 PELLEGRINI VINEYARDS VINTNER'S PRIDE FINALE

1998 JOHNSON ESTATE VIDAL ICE WINE "SWEET DREAMS"

1998 WAGNER VINEYARDS RIESLING ICE WINE



1 large onion

Forcemeat:

3 egg whites
2 whole eggs
2 pounds veal trimmings from rack (coarse-ground from butcher)
1 pound fresh black-trumpet mushrooms, stems removed, torn into large pieces
1½ pounds bay scallops
Salt and freshly ground pepper
20 small parsnips, peeled, thin ends trimmed

Sauce:

½ cup white wine
½ cup grapefruit juice
1 cup prune juice
2 cups chicken broth
1½ teaspoons chopped Thai basil (regular basil or tarragon can be substituted)
1 stick unsalted butter, cubed
1 teaspoon sansho pepper

The day before cooking, prepare the rub for the veal. Put the lemon zest, oil, spices, garlic, ginger, prunes, and thyme in a blender, and purée until smooth. Coat the veal entirely with the rub and set in the refrigerator, covered with plastic wrap, to marinate overnight.

Preheat oven to 350 degrees. Wipe excess rub from veal with a paper towel, and wrap bones in foil. Generously season the meat with salt and pepper, place an onion in the center of the crown to keep a space for the stuffing, and set in a large roasting pan. Roast in the oven for 1 hour or until the internal temperature of the meat reaches 110 degrees.

Meanwhile, prepare the forcemeat: Combine the egg whites, eggs, and ground veal in a large bowl, then stir in the mushrooms and scallops. Season to taste with sansho, salt, and pepper. Set aside, covered, at room temperature.

Remove the roast from the oven. Scrape the blackened pieces from the bottom of the pan with a spatula and discard. Surround the roast with parsnips and a little of the remaining oil from the rub. Remove the onion from the center and fill the crown with the stuffing. Increase the temperature to 425 degrees and return to the oven. Continue cooking for another 45 minutes or until internal temperature of veal reaches 135 degrees, stirring the parsnips occasionally. If the stuffing starts to brown, cover it with foil. Set the veal on a large serving platter, and allow to rest for at least 15 minutes while the popovers cook (recipe below). Remove the parsnips, and keep warm. Drain the fat from the roasting pan and deglaze, first with wine, then with grapefruit juice, then with prune juice, and finally with stock, allowing each addition to reduce by half before adding the next. Remove from heat, stir in the basil and butter, and season with sansho pepper. Pour into a sauce boat and keep warm.

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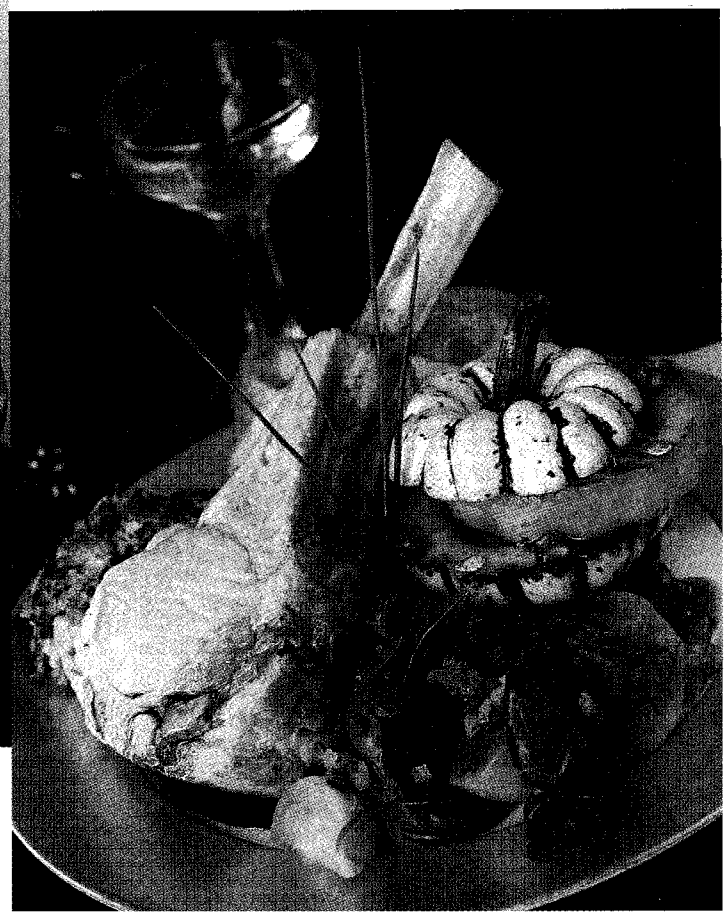

:ROWNING ACHIEVEMENT From left, Mina Newman's salad with blue heese and walnuts; Rocco DiSpirito, with the mother of all surf-and-turf pecials; the veal comes to the table, with squash, stuffing, popovers, nd parsnips.

Popovers

Makes about fourteen.

5 large eggs
½ teaspoon salt
1¼ cup all-purpose flour
¼ teaspoon baking powder
1 cup milk
1 cup beef suet, lard, or corn oil

'reheat oven to 500 degrees. Whisk the ggs in a large bowl until they're frothy. 'tir in the salt. Sift together the flour nd baking powder. Slowly add the lour mixture to eggs while continuous- y whisking. Stir in the milk and ½ cup vater. Set aside to rest in the refrigera- or for 1 hour. About 40 minutes after 'ou've set it aside to rest, place the ıeavy muffin pans in the oven. When hey are very hot, pour about a table- poon of the suet, lard, or oil in each nuffin cup. Return to the oven and ıeat to the smoking point. Carefully ıalf-fill the muffin tins with the batter, ınd place in the oven for about 15 min- ıtes or until the popovers are puffy and ›rown. Remove from oven and serve vith veal.

Autumn Squash in Maple, Vanilla, and Pomegranate Molasses

GERRY HAYDEN
AUREOLE

5 to 6 acorn or sweet-dumpling squash, 1 pound apiece
½ cup corn or vegetable oil
¼ teaspoon coriander, toasted and ground
Salt and freshly ground black pepper
1 cup maple syrup
¼ cup pomegranate molasses
1 vanilla bean, split lengthwise, seeds scraped with the point of a knife
4 ounces (1 stick) butter, softened
1 pomegranate, seeds removed

Preheat the oven to 350 degrees. Wash the squash and cut into 1-inch rings, leaving the skin intact. Scoop out the seeds; rinse and pat dry. Toss seeds in 1 tablespoon of oil, and season with coriander, salt, and pepper. Spread out the seeds evenly on a nonstick baking pan, and toast in the oven until golden brown, about 4 to 5 minutes. Set aside to cool.

Heat 1 tablespoon oil in a large, heavy-bottomed sauté pan over medium-high heat. Sauté the squash rings, 3 to 4 pieces at a time, until they are golden brown. Repeat with remaining squash, adding more oil as necessary. Place the sautéed squash in a large ovenproof dish. Remove excess oil from pan, and add maple syrup, molasses, and vanilla. When syrup reaches a boil, whisk in the butter, and season to taste with salt and pepper. Spoon syrup mixture over each squash ring until all are evenly coated. Cover the baking dish with foil and bake for about 30 minutes or until flesh is tender when pierced with a knife.

Remove squash from the baking dish and arrange on a large serving platter. Pour remaining liquid from baking dish into a small saucepan; bring to a boil, and whisk in the pomegranate seeds. Spoon the sauce over the baked squash rings and garnish with the toasted seeds.

Braised Winter Greens With Roasted Beets and Cipollini Onions

GERRY HAYDEN
AUREOLE

3 bunches purple kale
1 bunch red Swiss chard

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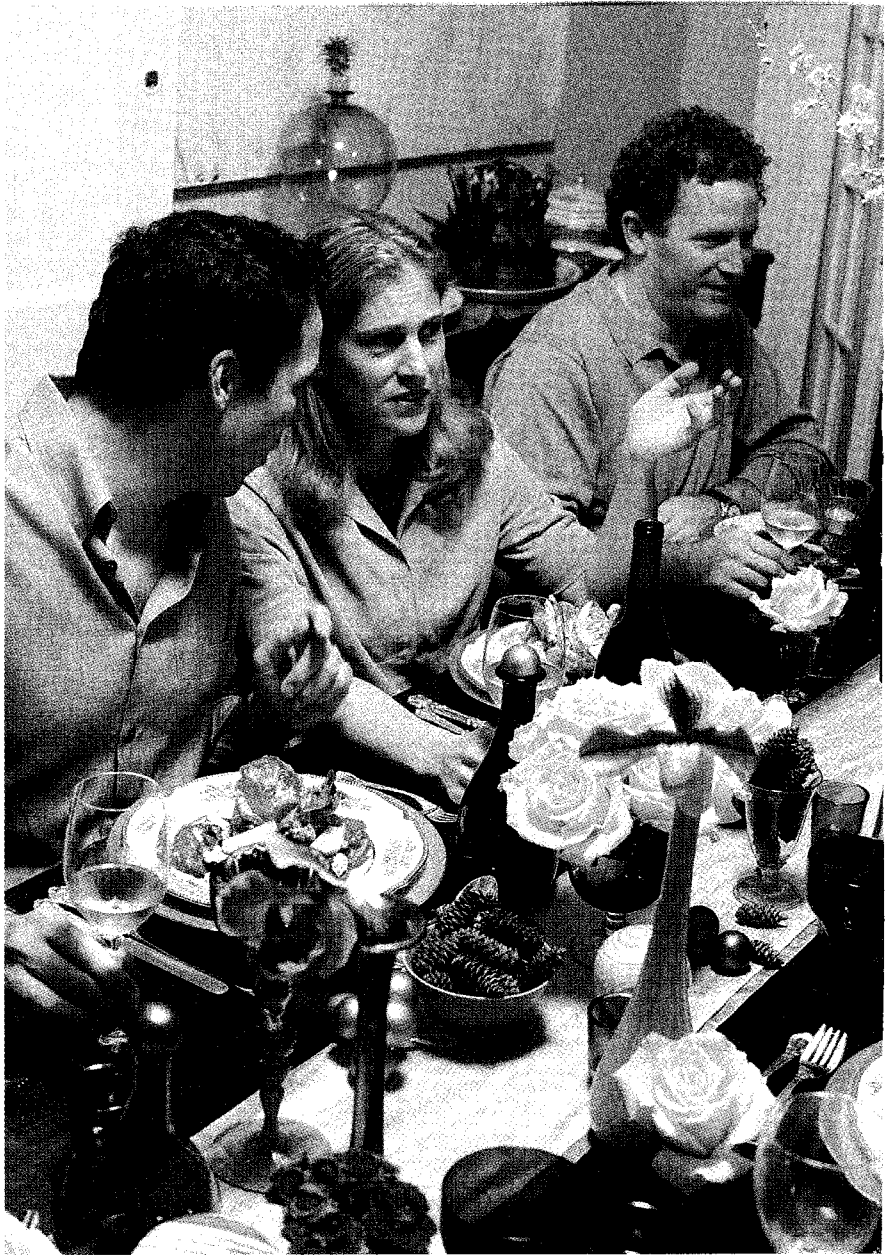
2 bunches mustard greens
2 bunches small golden beets, with tops
2 bunches small red beets, with tops
2 bunches small chiogga beets, with tops
¾ cup extra-virgin olive oil
Salt and freshly ground black pepper
24 cipollini onions, peeled
4 ounces (1 stick) salted butter
3 shallots, peeled and minced
2 tablespoons chives, chopped

Preheat the oven to 350 degrees. Submerge the kale, chard, mustard greens, and beet greens in water, and agitate to remove any dirt. Drain greens; cut out large ribs, and tear leaves into large pieces.

Wash the beets and place in an ovenproof dish, coat with 2 tablespoons of the olive oil, and season with salt and pepper. Cover the dish with foil and roast for about 1½ hours or until the beets give no resistance when pierced with a fork. Remove from the oven, and let cool. Peel and quarter the beets, keeping each variety separate. Heat 2 tablespoons oil in a heavy-bottomed ovenproof pan, add onions, and sauté over medium-high heat until both sides are golden brown. Place pan in oven and cook until onions are tender, about 10 minutes. Remove from pan and reserve. (Recipe may be prepared to this point one day in advance.)

In a large, shallow, heavy-bottomed saucepan, lightly brown the butter over medium-high heat, stir in the minced shallots, and sweat them. Add all the greens to the pot, season with salt and pepper, and stir until all the greens are coated with butter. Cover and reduce heat to medium. After two minutes, remove the lid; the greens will have rendered some of their liquid and wilted. Add the chiogga and red beets to the greens with ¼ cup of the olive oil and heat the beets. Add the golden beets and cipollini onions next, heat, and season to taste with salt and pepper. Spoon the roasted beets and winter greens onto a decorative platter, and garnish with chopped chives.



Assemble-Your-Own Tartlets

CLAUDIA FLEMING
GRAMERCY TAVERN

Tart crust:

½ cup (1 stick) unsalted butter, softened
⅓ cup confectioners' sugar
1 large egg, lightly beaten
1½ cups all purpose flour
½ cup plus 2 tablespoons almond flour (slivered almonds may be ground with several pulses of a clean coffee grinder)
Pinch of salt

In the bowl of an electric mixer fitted with a paddle, beat the butter and confectioners' sugar until light and creamy, about 2 minutes. Beat in the egg. Whisk together the flour, almond flour, and salt in a medium bowl. Add the flour mixture to the butter mixture in two batches, with the mixer on low speed, scraping down the sides of the bowl between additions. Mix until dough just holds together. Scrape dough onto a piece of plastic wrap, and form it into a disk. Chill for at least 1 hour, until firm.

Preheat the oven to 325 degrees. Roll out the dough between two sheets of plastic wrap. Chill for ½ hour. Remove plastic and cut 10 4-inch rounds of dough. Form in 3-inch tartlet pans. Prick the crusts all over with a fork to prevent air bubbles from forming. Bake the shells until they are pale golden, about 20 to 25 minutes. Transfer to a wire rack to cool. (Shells can be made 8 hours ahead.)

Mascarpone Filling

1 cup mascarpone cheese
½ cup unflavored goat yogurt (organic yogurt may be substituted)
7 ounces heavy cream
½ cup plain goat cheese
¼ cup sugar
Grated zest of 1 orange
1 tablespoon Grand Marnier

In a bowl of an electric mixer fitted wit a whip attachment, combine the mascar pone, yogurt, cream, goat cheese, an sugar, and beat until stiff. Fold in the zes and Grand Marnier. Cover and refrige ate for up to 4 hours.

Caramel Blood Oranges

½ cup sugar
Pinch of salt
4 small oranges, preferably a mixture of sweet and blood oranges

In a small heavy saucepan, combine th sugar and salt with ¼ cup water. Stir th mixture over medium heat until the sug ar dissolves, then raise the heat to med

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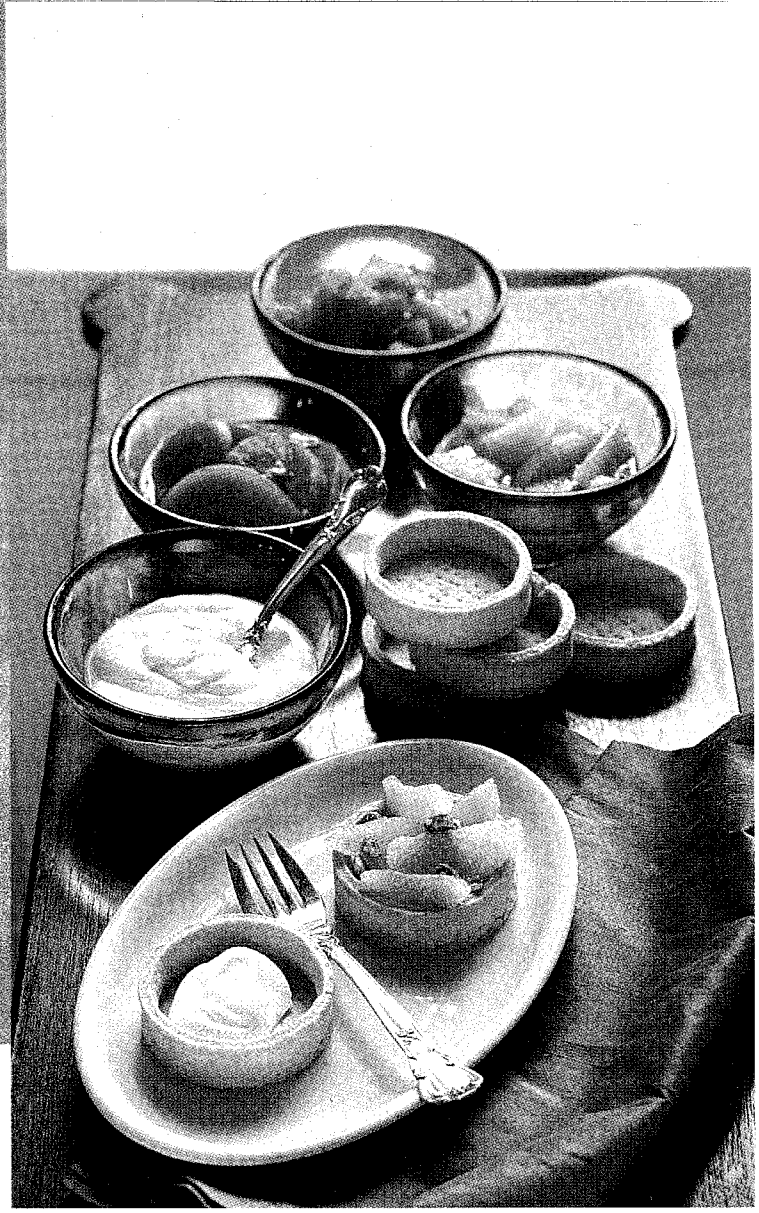

HAT PARTY AT ANDY'S From left, DiSpirito, Fleming, and Hayden hare the Gewürztraminer; one set of dessert options; Fleming's make-our-own-tart bar, inspired by childhood sundae parties.

m-high and cook the caramel, swirling ut not stirring, until it turns medium mber in color, about 10 minutes. Immeiately turn off the heat. Very carefully dd another ¼ cup water to the pot stand back—the caramel may splatter or ubble over). Set the saucepan over low eat and cook, stirring, until the caramel issolves and is smooth, about 5 minutes. urn off the heat. When the caramel has ooled, peel the oranges, removing the hite membranes around the segments. our caramel over segments just before erving.

Spiced Poached Quince

2 large quinces, peeled, cored, and cut into 16 slices
1½ cups sugar
1 cup white wine
1 clove stuck into a 2-inch strip of orange peel
½ cinnamon stick
1 star anise

In a large saucepan, combine the quince, sugar, wine, orange peel, cinnamon, and anise with 3 cups water. Cut a round of parchment paper slightly smaller than the opening of the pot, and lay it on top of the quinces (this will keep the fruit submerged). Bring the mixture to a boil over high heat, then reduce the heat to medium-low and simmer the mixture until the quinces are tender and spongy, about 1¼ hours. Let the quinces cool in the liquid. Drain the quince pieces on layers of paper towel. Reduce poaching liquid until thick. Place slices of quince on mascarpone-filled tart shells and drizzle with reduced poaching syrup.

Roasted Pineapple With Pink Peppercorns

1 cup sugar
1 pineapple, peeled, cored, and cut into 8 pieces lengthwise
1 vanilla bean, split lengthwise, seeds scraped with the point of a knife
4 tablespoons butter
2 tablespoons rum
Pinch salt
1 tablespoon cracked pink peppercorns

Preheat the oven to 375 degrees. Combine the sugar and ¼ cup water in a 10-inch ovenproof skillet over low heat, and cook, stirring constantly, until the sugar dissolves. Increase the heat to high and cook, swirling but not stirring, until the mixture is golden brown and caramelized. Add the pineapple and the vanilla bean with its scrapings. Place in center of oven and bake for 50 minutes, basting every 10 minutes, until pineapple is tender and translucent. Remove pineapple and set aside; when cool enough to handle, cut into ½-inch-thick wedges.

Whisk in the butter, rum, and salt until sauce is smooth. Pour over roasted pineapple; garnish with pink peppercorns.

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ISN'T IT RICH?
Wayne Harley Brachman's hazelnut-praline layer cake.

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the cake ALSO RISES

WITH THESE LUSCIOUS LAYER CAKES, GOOD OLD AMERICAN DECADENCE MEETS THE BIG CITY.

CHANCES ARE, YOUR EARLIEST kitchen memory involves a cake mix, a set of beaters, and an ungodly amount of store-bought frosting, most of which you ended up either eating or wearing. Eventually, one must forsake childhood things like licking the bowl and devouring huge hunks of cake slathered with icing . . . or not. Suddenly, old-fashioned layer cakes are back in fashion, whisked out of the revolving display case and onto some of New York's most sophisticated dessert menus, alongside the precious plated micro-sweets and nouvelle novelties. We tasted our way to the top three, each luscious enough to crack the staunchest "just a sliver" resolve. And we discovered that chefs were young once, too. One man's madeleine is another man's lemon-meringue—especially if he grew up in Kentucky. "Meringue is big down there," says Eli's chef Scott Bieber, who lavishes layers of yellow cake with a tart lemon curd and browns the Swiss meringue shell with a blow torch. Ruby Foo's was the unlikely source for our all-American chocolate layer cake, a moist, rich classic oozing with eggs, butter, and sour cream. And Wayne Harley Brachman's hazelnut-praline masterpiece at Strip House is chock-full of nuts and spiked with Frangelico, a boon for the inveterate bowl-licker. There is such a thing as an adults-only batter after all.

PHOTOGRAPHED BY
RICHARD GERHARD JUNG

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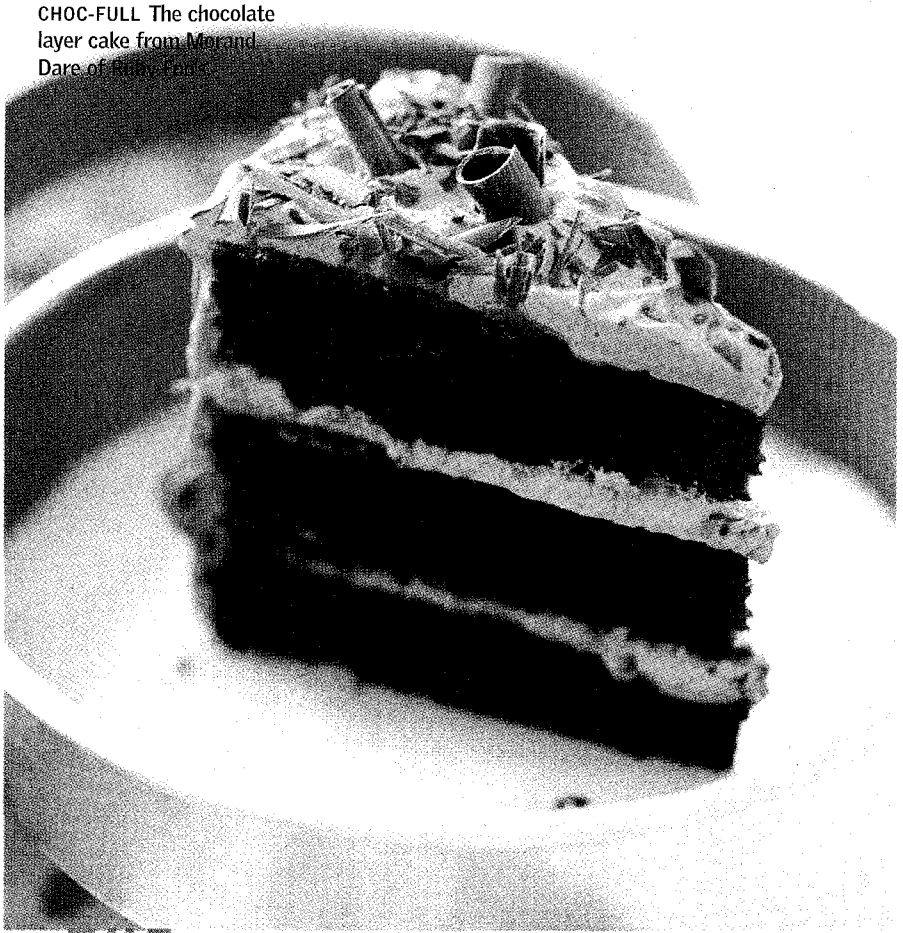

CHOC-FULL The chocolate layer cake from Morand Dare of Ruby Foo's

THE RECIPES

Hazelnut-Praline Layer Cake

WAYNE HARLEY BRACHMAN
TAPIKA
MICHAEL JORDAN'S THE STEAK HOUSE NYC
THE STRIP HOUSE

Cake:

- Nonstick spray
- 2 cups cake flour
- 1½ teaspoons baking powder
- ¼ teaspoon baking soda
- ¼ teaspoon salt
- ¾ cup (1½ sticks) unsalted butter, at room temperature
- 1¼ cups sugar
- 3 large eggs
- ¾ cup buttermilk
- ¼ cup Frangelico
- ½ cup roasted, skinned, and finely chopped hazelnuts (roasted in a 350-degree oven for 6 minutes, then chopped; roasted-hazelnut flour can be substituted)

Praline buttercream:

- 1¼ cups sugar
- 4 large egg whites
- Pinch of salt
- ¼ teaspoon cream of tartar
- ¾ pound (3 sticks) unsalted butter, at room temperature
- ¼ cup praline paste or filbert paste (available from New York Cake & Baking Center, 56 West 22nd Street)
- ¾ cup roasted, skinned, and coarsely chopped hazelnuts

Cake: Set a rack in the middle of the oven, and preheat to 375 degrees. Lightly coat two 9-inch cake pans with nonstick vegetable spray. Line the bottom of each pan with a circle of baking parchment. Sift the flour, baking powder, baking soda, and salt together three times. In the bowl of an electric mixer fitted with a paddle, beat the butter and sugar at high speed for 15 seconds, until combined. Add the eggs one at a time, beating until each is incorporated. Continue beating on high until light and fluffy, about 6 minutes more.

With the mixer on its lowest setting, beat in a third of the flour mixture. Beat in half the buttermilk and all the Frangelico, then the hazelnuts and another third of the flour mixture. Beat in the remaining buttermilk and then the remaining flour. Spread the batter in the prepared pans and bake about 20 to 25 minutes, until cake is golden brown and the center springs back when lightly pressed and a cake tester comes out clean. Set the pans on a rack to cool. Turn out the cakes when cool enough to handle. (If the cakes ar refrigerated for 2 hours at this stage, the will be easier to handle and frost.)

Praline buttercream: Put ½ cup water an the sugar in a small saucepan fitted with candy thermometer. Over high heat, brin the temperature to 240 degrees (soft-ba stage). In the meantime, in the completel clean and dry bowl of an electric mixe whisk the egg whites, salt, and cream c tartar until creamy, foamy, and barely abl to hold very soft peaks. With the mixe running on slow, carefully drizzle in th hot syrup. Continue to whisk on hig speed until mixture is fluffy, firm, an cooled to room temperature; graduall beat in the butter and then the pralin paste. When the cakes are cold, trim th tops with a large serrated knife. Split eac cake into two layers. Spread a ¼-inch laye of the buttercream between each laye Frost the outside of the cake with the re maining buttercream, and then coat th sides of the cake with the chopped hazel nuts.

Optional: Decorate top of cake wit whole hazelnuts, blackberries, or rasp berries to form a row around the edge.

Classic American Chocolate Layer Cake

MORAND DARE
RUBY FOO'S

- 1 pound butter, softened, plus extra for cake pans
- 1½ cups cake flour plus extra for cake pan
- 3 ounces unsweetened baking chocolate (good-quality, preferably Valrhona)
- 6½ ounces bittersweet chocolate (good quality, preferably Valrhona)
- 2¾ cups granulated sugar
- 10 eggs, 2 whole and 8 separated
- 1 tablespoon vanilla extract
- 14 ounces sour cream
- ¾ cup cocoa powder
- 1 teaspoon baking soda
- ¾ teaspoon baking powder
- Pinch salt
- 4 cups chocolate icing (recipe below)

Preheat the oven to 375 degrees.

Butter and flour three 9-inch-diamete cake pans. In a bowl set over a pan of bare ly simmering water or in the microwave melt the two chocolates together, then se the bowl aside. With an electric mixer, bea the butter and 2 cups sugar until they'r light and fluffy, about 5 minutes. Add the whole eggs and 8 egg yolks, vanilla, an sour cream and continue beating until wel blended. In another bowl, mix together th cocoa and baking soda, then whisk in ¾ cup hot water until the mixture is smooth Add the melted chocolates, then the co

FOOD STYLING BY ANTHONY LEBERTO; PROP STYLING BY LYNN NIGRO.

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oa mixture, to the batter in the mixer owl. Sift together the flour, baking pow-er, and salt and fold into the batter. Whip he egg whites in a large bowl until frothy, hen add the remaining ¾ cup sugar, a lit-le at a time, until the whites reach soft eaks; do not overbeat. Whisk a little of he beaten whites into the batter until well lended, then fold in the remaining hites. Pour the batter into the three pre-ared pans and bake for about 50 to 60 inutes or until the top is springy and the ake begins to separate from the sides of he pan. Unmold onto a wire rack and ool. Level the surface of each cake; spread layer of chocolate icing between each lay-r of cake and frost the outside of the cake ith the remaining icing. Decorate with hocolate shavings if desired.

Chocolate Icing

- 12 ounces bittersweet chocolate, chopped (good-quality, preferably Valrhona)
- 1½ cups heavy cream
- 8 ounces granulated sugar
- ¾ cup egg whites (about 6 large eggs)
- 12 ounces butter, softened

lace the chocolate in a bowl. Bring the ream to a boil in a saucepan and pour ver the chocolate, stirring until the choco-ate has melted. Set aside in a cool place to et. In a small saucepan, combine the sug-r with ½ cup water and cook over high eat until the syrup reaches soft-ball stage 240 degrees on a candy thermometer; a poonful dropped in ice water should form ball when rolled between the fingers).

Meanwhile, whisk the whites in the owl of an electric mixer until soft peaks orm. Gradually pour in the hot sugar yrup, and continue beating until the neringue cools to room temperature. Whip the butter in the bowl of an electric nixer with the chocolate-cream mixture ntil it's light and fluffy. Fold in the neringue, and use immediately.

Lemon-Meringue Cake

SCOTT BIEBER
ELI'S

emon curd:

- 9 egg yolks (reserve the whites for Swiss meringue recipe below)
- 1 cup lemon juice
- 1 cup sugar
- 4 ounces butter (1 stick)

ake:

- 1 cup softened butter (2 sticks) plus extra for the cake pans
- 3 cups all-purpose flour plus extra for the cake pans
- 1 tablespoon baking powder
- 2 cups sugar
- 6 whole eggs
- 1 cup milk

Swiss meringue:

- 2 cups egg whites, reserved from lemon curd
- 3 cups sugar
- 1 teaspoon lemon juice

Lemon curd: Combine all the ingredients in a double boiler set over medium heat. Bring the water barely to a simmer and cook, stirring frequently, until the mixture thickens (it should reach 130 to 140 degrees, and it should form a thick coating on the back of a spoon). Pour into a nonreactive container to cool; cover and refrigerate. The curd will thicken as it cools. (May be made up to a week ahead and kept refrigerated.)

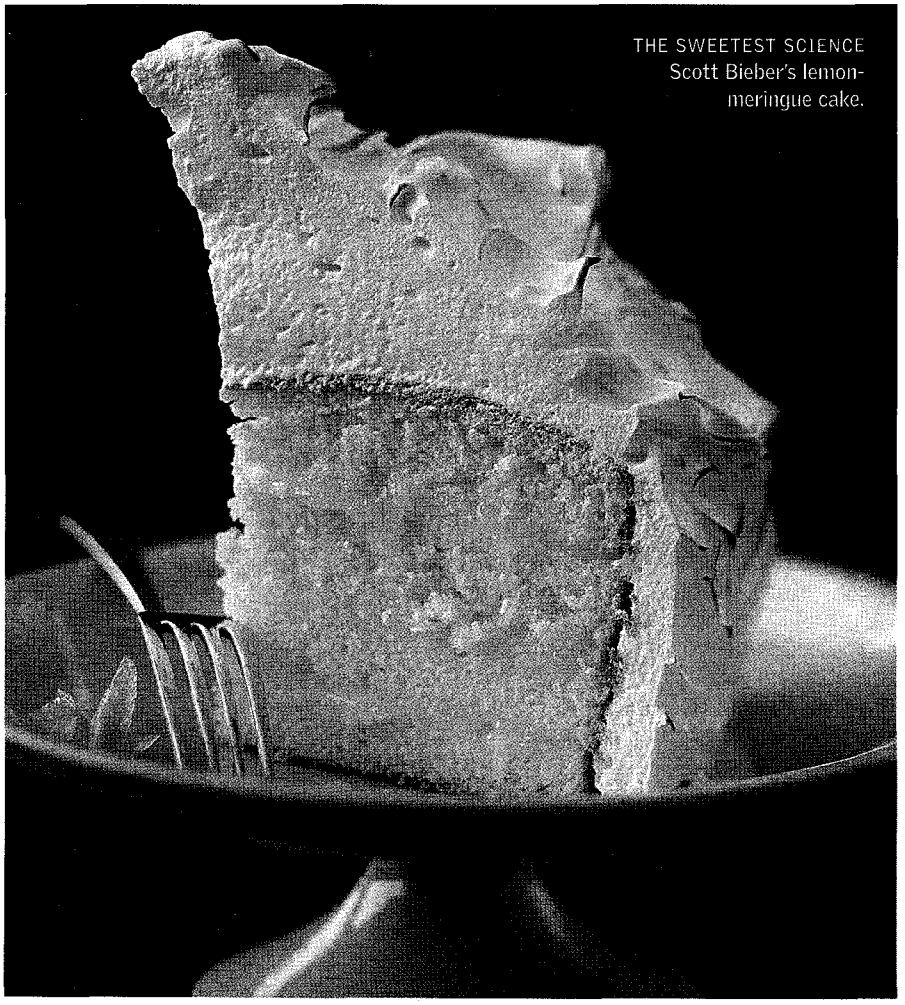
Cake: Preheat the oven to 350 degrees. Butter and flour two 9-inch cake pans. Sift the flour and baking powder together. Put the butter and sugar in the bowl of a mixer fitted with a paddle, and cream together on high speed until white and fluffy, about 6 to 7 minutes. Reduce the speed to low and add the eggs one at a time, beating until combined (do not overbeat). Add the flour mixture and milk alternately in several batches. Mix until thoroughly combined, taking care not to overbeat.

Pour batter into cake pans, and bake for 30 to 40 minutes, until the cakes are golden around the edges and the center springs back from the touch or a toothpick comes out clean.

Swiss meringue: Place egg whites, sugar, and lemon juice in a mixing bowl, and place the bowl over a simmering water bath, making sure the water remains hot but not boiling. Whisk on medium speed until the mixture is warm and the sugar crystals have dissolved. Continue whisking for 10 minutes. Transfer the meringue to a food mixer, and continue whisking on medium speed for 15 minutes, until meringue is thick.

Assembly: Slice each cake in half horizontally to form four layers, and spread the lemon curd between them. Using a spatula, spread a thin layer of meringue over the entire cake. Pile the remaining meringue on top until it's tall and pretty. To serve, slice and garnish with candied citrus rinds.

Optional: Light a small kitchen blowtorch and very quickly move the flame over the cake until the meringue is just lightly browned, taking care not to burn. (The cake will last for 12 hours if it is not browned, for 2 days in the refrigerator if it is.)



THE SWEETEST SCIENCE
Scott Bieber's lemon-meringue cake.

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A NEW ERA OF BARREL-AGED WHISKEY AND RUM IS EMERGING. PUT THESE MELLOWED LIQUORS ON YOUR PALATE AND FEEL THE FLAVOR KICK IN.

living IN A SPIRITED AGE

by Tony Hendra

PHOTOGRAPHED BY GARY POWELL

THEY'RE THE COLORS of fall; honey, teak, amber, chestnut, caramel, ocher, bronze, praline, mahogany. They express the fall, too, warming you against sharp hints of winter, glowing inside with refracted fire, inducing the autumnal mood, mellow and meditative. They're whiskeys from Scotland and Ireland, bourbon from Kentucky and Tennessee, brandies of every hue: ethereal cognac, fiery marc, stately Calvados, and, last though far from least, that lowly but glorious liquor rum, mainstay of colonial America and of the buccaneers.

These are no downtown party animals. They're the most ancient and noble of drinks. Unless you have a total McPalate, you drink this stuff by and for itself, perhaps with a little ice or water, but nothing more. Yet for all the tradition and maturity they embody, a quiet revolution has been working its way through the spirits world; they're being upgraded and refined, aged and distilled with greater respect, returned to their original purity, their roots, their essential nature.

The wine-and-spirits trade used to call them "brown goods," a creepy designation that's probably a hangover from Prohibition. Before Prohibition, other than the milky stuff called moonshine, Americans drank little of the other category of spirits, known by the marginally more appetizing term "white goods" (gin, vodka, tequila, etc.). A hundred years ago, when people drank, they drank whiskey, brandy, rum, or that other brown stuff, beer.

These splendid brown fluids have always struck me as being more like gold,

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nd I've often wondered if they would ıre better were they known as "golden oods." Whatever: They've been steadily ›sing ground over the past half-century. 'heir robust, assertive characters don't ıix easily in the fruit-and-vegetable 'orld of cocktails, at least not the way ıeir white brothers do; plus, they have a istinct air of the old-fashioned. There's n atavistic link between bourbon and igarettes (unfiltered Luckies at that), 'hich will remain unbroken as long as ıere are Bogart movies and jazz.

Yet it's now, in the season of mists and ıellow fruitfulness, when the chill rises p as the sun sinks over honey-colored :ees, that your very soul aches for a eep, rich, heartwarming golden drink.

Alas, there's an excellent chance, un-ess you happen to be a muzzle-loader-›ting Nassau County Republican, that our drinks tray holds nothing to satisfy ıe urge. So what's a discriminating fall ›ver with an aching soul to do?

One thing distinguishes golden goods rom white, at least in their purer forms. 'hey can be aged. And aged. Like the inest wines, especially those that have een fortified with spirits (port, Madeira, herry), these are drinks that become icher and lusher, more honeyed and ıore lingering, the older they get. It's in-eresting, though, that while we often say o-and-so is like a fine old wine, we nev-r say he or she is like a fine old scotch.

Perhaps we should start. The trend now ; to emphasize this special attribute of the arker liquors. And the result is a slew of xtraordinary new spirits that are arriving n the market just in time for the season 'hen their charms are best appreciated.

The most surprising category is . . . rum.

Yea, verily, Demon Rum. Not the light tuff that gives summer drinks their lift, ut dark, luscious, exotic, pot-still spirits, edolent of the scents and flavors of a ropical night. Nearly all rums come :om the Caribbean, whether from its is-ınds or the countries on its littoral. Dis-ılled from molasses (i.e., sugar cane), ark rum is a wonderful cold-weather rink, warm, rich, and complex in flavor. t's the one truly American liquor.

Here are five rums in particular that re reemerging from the shadow of the ingle malts that inspired them, each ery different in style:

Myers's Legend, from Jamaica. Offi-ially an "old-style Navy rum" (not a de-cription I find especially mouth-water-ıg), this is one of the more amazing .quors I've come across in years. As dark ed as blackstrap molasses, it's knee-deep ı fruit and island spice, with an intrigu-ıg touch of funk in back, probably from en years aging in oak ($40).

Gran Bláson, from Costa Rica. The most elegant, with an aromatic, caramel-ly nose and a subtlety on the palate like a smoother, fruitier Armagnac. Long, ethereal finish ($35).

Diplomático, from Venezuela, is more delicate, with a young cognaclike nose and a light creamy-vanilla character in the mouth ($30).

R.L. Seale's, from Barbados, is the subtlest, with hints of almonds and wal-nuts in the nose and the same creamy-vanilla taste in the mouth ($45).

Pyrat XO Reserve is from Anguilla. The most exotic of all, deep-amber Pyrat XO contains some 30-to-40-year-old rums and bursts with fruit and spice and mys-tery. A hint of Grand Marnier comes from who-knows-where, but it's sublime ($50).

Dark rums can be drunk straight, with ice or cool water (bottled, not tap, includ-ing ice). They're yummy as a toddy or hot and buttered and sinful over ice cream.

Yea, verily, Demon Rum. Not the light stuff that gives summer drinks their lift but dark, luscious, exotic, pot-still spirits.

The one exception to the decline of poor old brown goods has been single-malt scotch whiskeys. (A single malt is a whiskey produced in a single distillery.) Single malts (which have always provided the flavor in blended scotch) began to turn to gold in the late eighties, when they emerged as drinks in their own right.

Until fairly recently, single malts (which are generally kept in barrels pre-viously used for bourbon or sherry) were rarely aged beyond twelve years. The prevailing wisdom was that they became weird and woody after that. Then when it was discovered that the opposite was the case and that the stuff improved with further age, the age point was moved up to eighteen, with professionals insisting that no whiskey could survive longer. Even this is now out the window, as it's being discovered that, as with brandy, the older whiskey gets, the more extra-ordinary a liquor experience it becomes.

And, of course, more expensive. Some of the whiskeys on the market will make your wallet sweat. Here are five that are well worth the perspiration. Four are from the island of Islay (*ay-lah*) in the Hebrides, off the coast of Scotland, where peat is used in the malting process. That gives its whis-keys a smoky tinge; the sea air adds a tan-talizing saltiness. Two of the best new de-partures are from a distillery called Bow-more. To my taste, Bowmore produces the most balanced of all the Scottish single malts, combining the smokiness of Islay with the honeyed creaminess of the main-land. (They make whiskeys of ages varying from 12 to 40 years, and their consistency is extraordinary.)

Bowmore Dusk (Bordeaux Wine Casked). This fourteen-year-old whiskey is finished in red Bordeaux casks, a combo that oughtn't work ("Mix not the grain and the grape, my son," my Irish pastor used to say). But it does. The red wine brings a new dimension to the fruitiness of Bowmore's usual full nose. The whiskey has a rose tint on top of the usual amber and a layer of cognac-like richness ($75). There is now also **Bowmore Voyage**, fin-ished in port barrels, which is even richer and deeper and darker. An amazing quaff ($105).

Bowmore 1957 is the jewel in Bow-more's crown. The '57 exhibits awesome versions of the trademark Bowmore peat and honey in the nose and mouth, but its most startling quality is the length of its finish, which goes on and on, lazily lap-dissolving between vanilla cream and smoke and salt for literally minutes. (I actually timed it at three minutes fifteen seconds.) Pour it 30 minutes or so before sampling to let its flavors emerge. Keep the samples safe, though: This stuff runs about $2,300 a bottle.

Laphroaig 30 Year Old. Laphroaig is my other longtime Islay favorite. Its whiskeys are bolder and more Islay-ish than Bowmore's, eschewing the creamy charms of the mainland entirely and making no bones about that glorious salty, peaty smokiness. In this, its oldest whiskey, the Islay-ness has calmed down to become one element in an array of fruity, nutty flavors I can only call ancient, the kind of associations you get from very old sherry or Madeira: the corners of me-dieval churches, the smell of a hedge after rain. The quintessential autumnal drink; if you drink nothing else, toast the fall fo-liage with this beauty ($240).

Balvenie 25-Year-Old. Balvenie is a mainland distillery (near Dufftown) and one of its finest expressions: a flowery, el-egant, creamy nose with hints of heather honey, a deep, rich mouth bursting with subtle fruits and nuts that triggers festive and nostalgic associations. Laphroaig feels like something I'd drink on a moor; Balvenie belongs in a candlelit room with a glowing, hardwood fire. Worth waiting for the arrival of its limited run later this fall ($200). ■

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As the presidential race goes down to the wire, Joseph Lieberman is fighting another battle: to stay true to his conscience amid the compromises of a modern campaign. Can the first Orthodox Jewish nominee remain an unorthodox politician? By Chris Smith

the running mensch

THE IRONY IS UNINTENTIONAL. THE MUSIC IS CHOSEN simply to pump up the audience so they'll shriek and cheer when Jon Stewart, the host of Comedy Central's *Daily Show*, makes his entrance for today's taping and announces that his star guest is Senator Joseph Lieberman.

Lieberman is most famous for two things: Being an Orthodox Jew and being an outspoken critic of sex and violence in entertainment. So it's a wonderful incongruity that as Lieberman waits backstage, the TV studio is shaking to the chorus of a 1982 classic-rock hit by Golden Earring: "When the bullet hits the bone! / Uhhh-ah-ahhh / When the bullet hits the bone!"

Minutes later, Stewart (né Liebowitz) introduces Lieberman as "the man who wants to build that bridge to the 59th century." The Connecticut senator walks onstage to applause and begins cracking wise with Stewart, saying he's been studying Ed McMahon to learn vice-presidential obsequiousness.

"I know you're opposed to marketing violent movies and video games to kids, and I agree, that's wrong," Stewart says. "But *nudity*? C'mon, Senator, can't you cut a brother a break?"

Lieberman laughs, but he doesn't make any promises. As Stewart goes to commercial, Lieberman dashes to a bulletproof limousine that takes him uptown to help raise $7 million for the campaign. He ends the night waving to a sellout crowd at Radio City Music Hall that's come to aid the Democratic cause and see a gala pop concert that includes k.d. lang and three-fifths of the Eagles. "I never would have dreamed," Lieberman says from the stage, smiling but looking somewhat tense, "that I'd be standing here as the opening act—for Bette Midler!"

IN AUGUST, WHEN AL GORE BOLDLY SELECTED JOE Lieberman as his running mate, most of the public praise and debate centered on the fact that Lieberman was the first Jew on a major party's national ticket. Was the United States really so mature and tolerant that it was willing to place a man who strictly observed the Sabbath and didn't believe Jesus was the Messiah a heartbeat away from the presidency?

Lieberman's religion drew the headlines, but the senator's real value to Gore was in his reputation for moral rectitude. And what made Lieberman so appealing was the authenticity of that rectitude: His integrity, bone-deep and consistent, had been demonstrated all his life, from the time, as a Yale student in the early sixties, his idealism took him to Mississippi for civil rights work to his risky, principled criticism of President Clinton's escapades with Monica Lewinsky. Without being sanctimonious about it, Lieberman had become a genuine public-service hero.

ILLUSTRATION BY DREW FRIEDMAN

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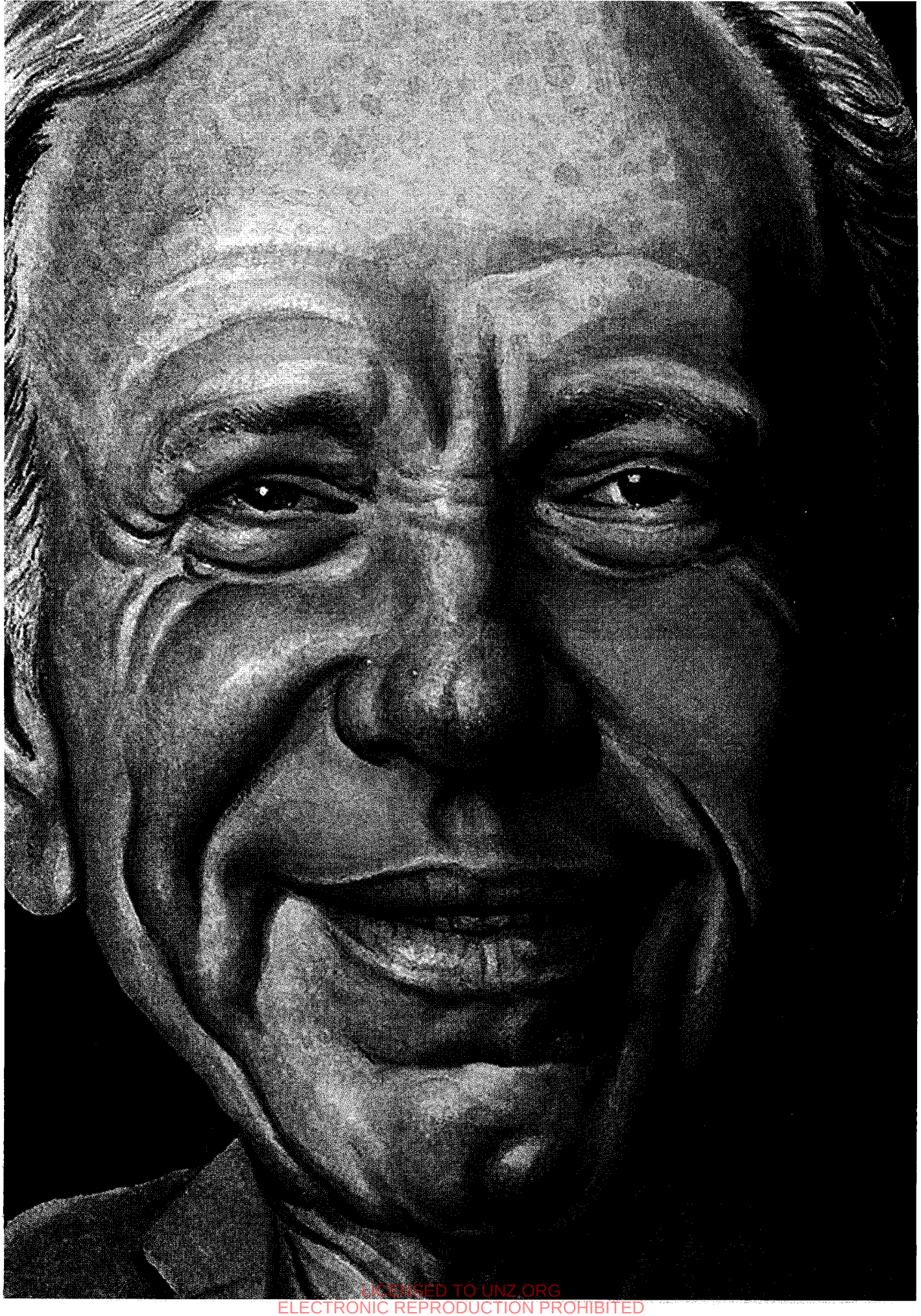

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Picking Lieberman not only helped Gore "distance" himself from Clinton, it gave him the chance to anchor his ideological boat firmly in the mainstream. But now that Gore has slipped behind George W. Bush in the polls, Lieberman's friends and advisers are complaining that Gore's campaign has misused his greatest centrist asset by having Lieberman play the hackneyed vice-presidential role of attack dog. Worse, they see Lieberman, win or lose, emerging from the election with his good name stained by accusations that he's sacrificed his principles for ambition. "If Joe had his way, he wouldn't take money from Hollywood, because in his heart, he really does have contempt for a lot of what's being turned out out there," says Leon Wieseltier, literary editor of *The New Republic* and a Lieberman friend since 1988. "Look, when you run for vice-president, you're working for the ticket. That's his job now. But the criticism has been painful to Joe."

Another close friend, no naïf when it comes to Washington deal-cutting, has nevertheless been troubled by Lieberman's hard bargains. "I think the Gore people have compromised him," he says. "They've compromised him by pushing him to be somebody he isn't, and to say things he doesn't believe."

When Lieberman was introduced as a vice-presidential candidate, he was hyped as Mr. Morality, a title he was never hubristic enough to seek. So his maneuverings—swallowing his disagreements with Gore over school vouchers and affirmative action, saying he "respects" Louis Farrakhan—have been magnified by the media and the Republicans. But even without that impossibly lofty standard, Joe Lieberman's candidacy has turned out to be a test—not only of whether a Jew can run for national office without encountering bigotry, but of whether a politician who lives his life according to a strict moral code can navigate the corruption of modern politics and not come out looking like a sellout or a hypocrite.

"Do you remember *Death of a Salesman*?" asks a rabbi who knows Joe and Hadassah Lieberman well, and plans to vote Democratic in November. "That's a Yiddish play, basically. It's about a Jewish father trying to teach his son how to get on in the world of the goyim. And do you remember what he's telling him? He tells Biff to be well-liked. That's Joe Lieberman in this campaign. He's Biff. He's a self-made Biff, but he's Biff. He is the Jew who has made himself well-liked in the Gentile world."

YESTERDAY WAS L.A., SAN JOSE, then a flight to Texas. Now, after a couple hours of sleep, it's 7:15 in the morning, and Lieberman is sitting in the Cordoba conference room of a McAllen, Texas, Sheraton, relaxing after a live satellite interview with the *Today* show. Lieberman has been said to resemble Captain Stubing from *The Love Boat*, but today, in his short-sleeve blue polo shirt, khakis, and clunky lace-up brown walking shoes, his enormous round head sitting atop his skinny frame, he looks more like a grown-up Charlie Brown. He leans back, crossing his legs and sipping hot tea and joking about his white socks. "My small act of rebellion today," he says.

But his left foot is tapping rapidly and anxiously. There's three weeks to go before Election Day, and, as Lieberman says in all his public appearances, the race is the closest presidential contest since the election of his political hero, John F. Kennedy.

I mention a text Lieberman studied closely when he was a child, a book of rabbinic aphorisms that he still turns to regularly for guidance. The Hebrew title is *Pirké Avot*, which translates to *Ethics of the Fathers*. "And mothers, I suppose you could say," Lieberman adds.

One of the book's injunctions is "Love work; despise lordliness; and do not become overly familiar with the government." Lieberman chuckles. "I took the first two thirds of that," he says. "I can't cite the historical context in which that particular rule was enunciated, but you gotta remember, a lot of these rabbinic sayings came in the context of a government that was not friendly. America is such a unique context in the history of the world. Jews and everyone else have an opportunity—the government is 'us,' not 'them.' "

In the broader sense, though, the maxim seems to warn against becoming an insider. "I've never felt the skepticism implied in that ruling," Lieberman says. "There's a whole trend of thinking in th Jewish ethics that I have studied whic is all about service. There's a famou passage in Jeremiah. It's variously inte preted, but it says, 'Seek the well-bein and peace of the community in whic you live'—this was written from the d aspora—'because from its well-bein and peace, you will find your freedom The skepticism toward government tha that particular rabbi expressed a lon time ago seems irrelevant to the Ameri can context. We're painting on a ver different canvas here. It's a very hopefu open canvas."

Though Lieberman is deeply seriou about his faith, abiding by its rules whil crisscrossing the country can prov tricky. Most Fridays, he plans to arriv home in Washington before sundow but recently he was scheduled to finis his week with a mid-afternoon event i Miami Beach, leaving plenty of time fo him to reach a friend's home before th beginning of Shabbos. Then storm weather diverted his charter flight t Fort Lauderdale. The candidate, hi aides, and his traveling press contingen sprinted from the plane, dragging thei luggage, and leaped into the waiting mo torcade. Then the cars carrying Liebe man and his security detail, trailed b minivans carrying the press, zoome south on I-95, speedometers poking pas 100 mph. Lieberman insisted on makin his scheduled appearance at a Miam Beach school, but cut his remarks sho in order to beat the sunset. The crow loved him even more.

"Joe is probably the most real perso I've ever met in politics," says Williar Daley, son of the muscular Chicago may or and currently Gore's campaign chai man. Delaware's Joeseph Biden ha served with Lieberman in the Senate fo twelve years but doesn't mention any im portant legislation or rousing orator when asked to describe his friend. "If yo had a serious dilemma in your family- what to do about whether Mom goes t the home; your kid has a drug problem your marriage is in trouble—and you'r gonna call in one friend from the out side, who do you call in?" Biden says "You ask Joe Lieberman to come int your living room. Literally, not figura tively. There's a wisdom about Joe that incredibly valuable."

> "Do you remember *Death of a Salesman*? That's Joe Lieberman in this campaign. He's Biff. He is the Jew who has made himself well-liked in the Gentile world."

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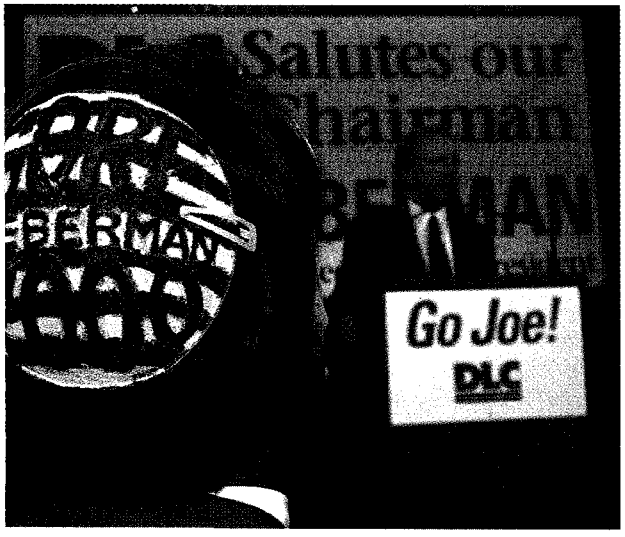
Wieseltier has talked with Lieberman very Saturday for much of the past ecade, and it's given him a detailed in-ight into the depth of Lieberman's hought process. "Here's a perfect exam-le of how Joe's brain works," Wieseltier ays. "He knows that the Jewish tradition epresents a spectacular obstacle toward he legitimation of gay marriage. But it idn't surprise me at the vice-presiden-ial debate when he said he had an open nind on the question, because I remem-er one morning in shul we spent about half-hour discussing that. Joe couldn't ust say that because homosexuality is xplicitly forbidden by Jewish law, there s nothing else he needs to think or know bout the subject. The tradition he loves leeply gives him one solution, but then here are the moral quandaries of every-lay American life, which includes a lot f gay people. The point about Joe is, he's ot only interested in the final answer."

For all the media discussion of Lieber-nan's Orthodoxy, the subject rarely omes up in discussions with voters. Well," says Rebecca Lieberman, his 31-ear-old daughter, "people are always sking for the Gore-Lieberman pins that re in Hebrew. They're very hard to find."

Hadassah Lieberman, child of Holo-aust survivors, says she and her hus-and never forget the symbolic signifi-ance of this campaign. "In Nashville, at



See Joe run: Clockwise from top, Lieberman shares a laugh with Jon Stewart, poses in a NASCAR vehicle in Detroit, and inspires a yarmulke in L.A.

oe's introductory speech, it was incredi-ly moving," she says. "When I went out here and introduced Joe, I felt as if I was ortified by my own history and by so nany people who were not alive to be on hat stage with me. There are times Joe nd I look into each other's eyes and it ll comes in front of us."

But since his August speech in a De-roit church, when Lieberman called for larger role for religion in political life, e has muted his references, frequently mentioning God but remaining assiduously nondenominational in his conversations. In a tiny house in Odessa, Texas, in a cramped living room decorated with crucifixes, a Bible open to a passage from Judges, and framed prints of the Last Supper, Lieberman meets with a group of poor Hispanic women. The women blame their neighborhood's high incidence of cancer on a nearby petrochemical plant, a plant owned by one of George Bush's wealthy backers. "When we take care of the environment, we take care of God's creation," Lieberman tells the women. It's a line he uses frequently when talking about his work as Connecticut's attorney general, but today he doesn't go as far as he has in the past, when he'd mention the Babylonian Talmud as a source of his environmental consciousness.

Norma Nuñez lingers with her neighbors after Lieberman and his pack of reporters have crossed her dusty front lawn and climbed back into their air-conditioned vehicles. She knows Lieberman came to Odessa to talk about her thyroid cancer because it will make Bush look bad. But she believes Lieberman would be here even without the cameras. "We're nobody," Nuñez says. "And this man really does care about us."

TEARS ARE BRIMMING IN THE GIRL'S EYES. She takes a deep breath to compose herself, then opens her mouth to speak, but no words come out.

Marianne Hawking is an honors student in computer animation at Westark College, in Fort Smith, Arkansas, and also the school's star basketball player. The college president selected Hawking to introduce Lieberman to the crowd assembled for today's question-and-answer session, but staring into the bank of local TV cameras, panic seizing her tongue, Hawking looks as if she may never speak again.

Lieberman steps toward her and gently touches Hawking's shoulder. "It happens to me all the time," he says quietly. She finally exhales, smiles, and welcomes the senator to campus.

Westark is an engineering and technical school that trains people to design and run high-tech manufacturing machinery. To Lieberman, it's an exemplary illustration of the kind of public-private partnership that eight years of a business-friendly Democratic Party have made possible. Lieberman was elected to the Senate in 1988 by running to the right of Connecticut's maverick Republican Lowell Weicker, and as soon as he arrived in Washington, Lieberman aligned himself with the Democratic Leadership Council. The centrist think tank rose to prominence by providing the intellectual platform for Bill Clinton's 1992 presidential campaign, and for pulling the Democrats back to the electorally potent ideological center after years on the liberal fringe. Lieberman succeeded Clinton as the DLC's leader, and had an equally important role in shaping the organization. "Joe was crucial to developing our themes of opportunity, responsibility, and community," says Al From, who founded the DLC and is traveling with his old friend Lieberman through Arkansas today.

On a far less wonky level, the scene at Westark is a striking example of Lieberman's gifts as a campaigner. His voice sounds like a cassette tape played on fading batteries, and he's dressed in the stiff politician's uniform of navy suit, white shirt, and red tie. But he connects easily

hotographs: clockwise from top, AP/Wide World Photos; AFP Photo/Scott Nelson; AFP Photo/Jeff Kowalsky.

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with a room of fresh-faced 19-year-olds, guiding the discussion from Internet taxation (Lieberman is against it for now) to student loans (he and Al Gore would increase them) to what government can do to keep violent entertainment out of the hands of disturbed youths (not much, the kids tell Lieberman; the responsibility rests with parents).

Lieberman's joy on the campaign trail is immediately evident in the sparkle of his greenish-brown eyes and his easy smile. He regularly wanders to the back of his charter campaign plane, asking how one reporter's dad is doing after heart surgery, posing for photos with network cameramen. At the end of an exhausting campaign day, he invites his staff up to his hotel room for margaritas.

"Everyone keeps saying, 'My God, your dad's so funny,' " says Rebecca Lieberman, who lives in Manhattan and raises money for the Board of Education, and who's traveled with her father occasionally during the campaign. "And it's strange, because I think of him as such a great listener. When I was a kid, we used to take long walks every Saturday, after lunch on Sabbath, and talk—to be perfectly honest, I did most of the talking. I never remember him not listening to me."

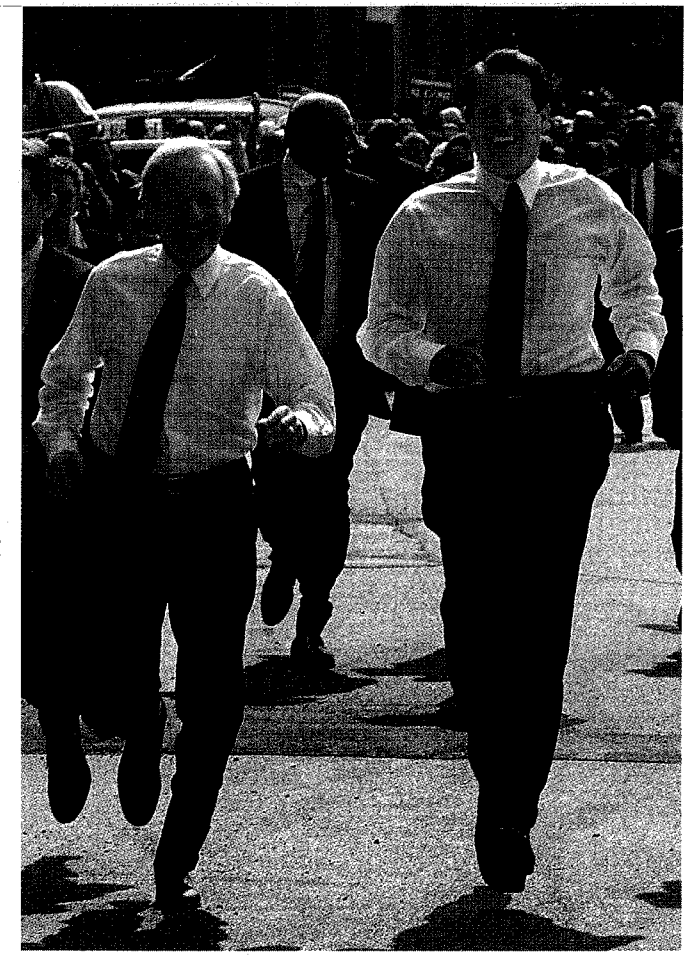
Lieberman and Betty Haas, Rebecca's mother and a psychiatric social worker, were divorced in 1981 after sixteen years of marriage. "My mom does not like politics," Rebecca says. "She did not like it when we'd be out to dinner and people would come over to the table; she didn't like the fact that he was busy on the weekends at campaign events. She wanted a different kind of relationship. My parents also have very different levels of religious observance, and did from the beginning. It's by no means what ended their marriage, but it added a source of tension."

It's hard to imagine anyone who didn't enjoy politics marrying Joe Lieberman, who's thrived on the thrill of campaigning since he ran for Stamford High School sophomore-class president (and won). This morning in Little Rock, during a visit to a firehouse, Lieberman grabbed a mop and happily joined in the scrubbing of a fire engine. Then he pretended to consider sliding down a fire pole just to annoy his press aides, who'd grown apoplectic earlier in the week when Lieberman went for a ride on the back of a Harley. On the way back to his car from the firehouse, an advance woman points out some elementary-school kids across the street cavorting during recess, and Lieberman, who is supposed to go straight to the airport, strolls over to the playground as a dozen reporters and cameramen scramble to keep up. "Hey!" a boy yells in greeting. "You were on Nickelodeon! Who are you?"

Lieberman laughs. "Yes," he says dryly. "I made a couple of appearances on *Weinerville*. It's a very interesting show."

It's a shameless photo op, but Lieberman charms the kids, asking about their favorite subjects ("We hate uniforms!" yells one girl) and whether they have enough computers. "Yeah," a boy responds, "but they're always broken."

"If Al Gore and I are elected," Lieberman says in a mock-portentous voice, "all your computers will work." He pauses for a comic beat. "Uh-oh," he says. "They've got me on tape now!" When a boy asks, "Will you send us some money?" Lieberman laughs and says, "See? They know all about government already!"



Dynamic duo: Gore and Lieberman running to speak at the Little Souls doll factory in Bridgeport, Pennsylvania.

Lieberman has been de ployed extensively in battle ground states like Michiga and Florida, but those close t him think his talents hav been somewhat wasted. "H should have been sent to di ferent audiences, instead c reaching for the same old De mocratic activists—not t minimize their importanc but labor-union rallies, thos are votes we largely have," say Michael Lewan, a longtim Lieberman adviser. "An Hadassah Lieberman, her sto ry is a compelling one. So the should use that story to reac out to new Americans—and don't mean Jews, but Asian and Hispanics, Pakistani Vietnamese. She can say t them, 'My story is your stor The Gore campaign has ser her to women's groups, breast cancer treatment centers—a fine, they're important issue but there was an opportunit to do more."

Lieberman's biggest diffi culty, however, came when hi pro-business agenda—and th need to gather buckets of cam paign cash from busines groups—collided with hi family-values rhetoric. In mid-Septem ber, at a Beverly Hills fund-raiser attenc ed by Hollywood executives and star days after castigating the entertainmer industry on Capitol Hill, Lieberma said, "Al and I have tremendous regar for this industry. It's true from time t time we will be critics, or noodges, but promise you this: We will never, neve put the government in the position c telling you by law, through law, what t make. We will noodge you, but we wi never become censors."

In Lieberman's folksy, grandfather tones, it sounded like an emphatic win that business could continue as usual. I interviews and on the op-ed page of th *Wall Street Journal*, William Benne ripped Lieberman as an apostate in th family-values crusade. "I did not realiz that when Joe Lieberman and I were de nouncing the filth, sewage, and mindles bloodletting of the popular-entertair ment industry, calling it what it is—de grading and dehumanizing—we wer just being 'noodges,' " Bennett fumed.

"This all seems to focus around m choice of words," Lieberman tells me ge nially two weeks later. "If Bill felt *noode* was a softer or less demanding verb, he obviously never been noodged, as I hav

Photograph by AFP/Corb

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y someone like my mother. I take *oodged* to mean persistently criticized ntil you change your behavior. Look, he whole system is too loaded down vith money of all dimensions. The one rotection that exists is the disclosure reuirements, so you can look at our conributions; you can look at the Bush-Cheney contributions and say, 'Gee, hey're getting a lot of money from the il industry.' I only wish Bush and Cheney would noodge the oil industry to do etter as much as Al Gore and I are going to noodge Hollywood to do better. So he money problem is just unfortunately nherent in the system."

Lieberman has also taken heat, much f it from fellow Democrats, for not abanloning his concurrent campaign to retain is Senate seat. Lieberman sincerely beieves that quitting the Connecticut campaign at this late date would disenfranchise Democratic voters. But there's anther, far more emotional and human eason behind his seemingly selfish twoampaigns-at-once stance: Since his boyood in Stamford, Lieberman imagined imself a senator from Connecticut. He an't bring himself to abandon the job, ven if clinging to it might marginally lamage his odds of being elected to an ven higher office. "Being senator is what e loved, and loves," Rebecca Lieberman ays. "That was his dream job."

LAST NIGHT, IN A QUAINT KENTUCKY town, Lieberman debated Dick Cheney at Centre College. The tone was gentlemanly, befitting the rolling, genteel horse country surrounding the campus. Then, at 3 A.M., he flew to Orando so he could join Al Gore later in he morning under a broiling sun at a lowntown rally inside the Disney Amhitheater.

Diagonally across the street, police are eeping close watch on about 200 Arbmerican demonstrators. The protesters vave poster-size versions of the excructing newspaper photos of a 12-year-old oy in Ramallah crouching behind his faher moments before being shot to death n Palestinian-Israeli crossfire. "All we're sking for is that the U.S. be evenhanded n negotiations, instead of being an exension of Israel's foreign-policy mahine," says Taleb Salhab, spokesman for the Arab American Community Center.

Kareem Ahmab is more blunt in his assessment. "We don't want Gore," the 18-year-old says. "His vice-president is Jewish, so of course he'd be more on the Israeli side."

After the campaign rally, Lieberman walks across the street to a hotel for a meeting, the Secret Service carefully shielding him from the protesters two blocks away. But Lieberman noticed them earlier. "If I could have gone over to them, first I would have listened, to see what questions they had," he says later. "Then I would have said what I truly believe, that it's a tragedy on both sides. The Israelis and the Palestinians are going to live side by side for a long time to come, and the question is whether they're going to live in peace or in war. And there's no question that for the *people* on both sides, it is better to live in peace, so anything we can do to encourage that is not only in their interest, but of course stability in the Middle East is in our interest, too."

Despite the recent violence, Lieberman sticks to the view that dealing with Yasser Arafat is the right diplomatic path. "No, President Clinton was not mistaken at all in his approach," Lieberman says. "Remember that while the United States has historically played a significant mediating role in the peace process, the critical decision in this current peace process was made first by Rabin and then by Arafat. And we encouraged both, but Rabin had this profound sense that history was moving in a direction which was going nowhere good—for Israel, which he was most concerned about, but also for the Palestinians. I remember I was with him once when he gave this metaphor, that either you could view history as a river that flows where it wants to flow, or, as a leader, you could step in and try to affect the course of the river. Which he did. And he engaged Arafat, and then we engaged Arafat. I've come to know Arafat pretty well myself. Every time I go to the Middle East, I visit him, assuming he's there. I see him quite often when he comes here. The last time I saw him, which was in June, when I was in the region, I told him, 'I don't think you're going to have a leader in Israel after Barak who will be as forthcoming in the peace process as Barak is prepared to be. And I plead with you to seize this moment of opportunity.' Well, it didn't happen at Camp David, and now it's not happened, either. So I would not say it is cause to turn away from Arafat, because he is the unparalleled leader of the Palestinian people. If we want peace, we have to work with him."

As wise a negotiating course as that may be in the Middle East, it's also strikingly consistent with Lieberman's personality. Ask friends and colleagues to describe one thing that puzzles them about Lieberman, and they all mention his inability to lose his temper, and how he's determined never to lose a friend. "For the most part, that's true," Hadassah Lieberman says. "He'll come home after a long, tiring day and he's always positive, always upbeat. But he does lose his temper; it's rare, though. What's funny is that he picked me as his wife—he didn't pick an even-keeled person."

An old friend isn't so sure about the benefit of Lieberman's placidity. "Joe has a very rare gift for making someone with whom he's had a conversation feel they're in agreement," says the friend. "The negative side of it is, there is a kind of agreeability to Joe that's much deeper. It's his greatest political weakness: He doesn't like making enemies. And in his line of work, if you don't make enemies, you're not doing something right."

Lieberman's knowledge of a history larger than the last news cycle, and of his role in it, allows him to maintain a calm, pastoral tone in the face of accusations, from foes and friends alike, that he's tarnished his integrity. "I haven't changed a single policy position," he says firmly. "But has the campaign changed me? I'd like to think that I haven't been affected, in the sense that I'm still me. In some senses, I've been doing things on a national scale in the last three months that are quite similar to things I've been doing in Connecticut for 30 years. In some ways, I feel it's a culmination of everything."

Joe Lieberman pauses. He's thoughtful and humble enough to admit he doesn't know, sitting here inside the campaign bubble, the ultimate effect these months will have on his soul. "I may," he says, "have a better answer for you in two or three months, when I have some perspective." ■

> "Has the campaign changed me? I'd like to think that I haven't been affected, in the sense that I'm still me. I may have a better answer for you in two or three months."

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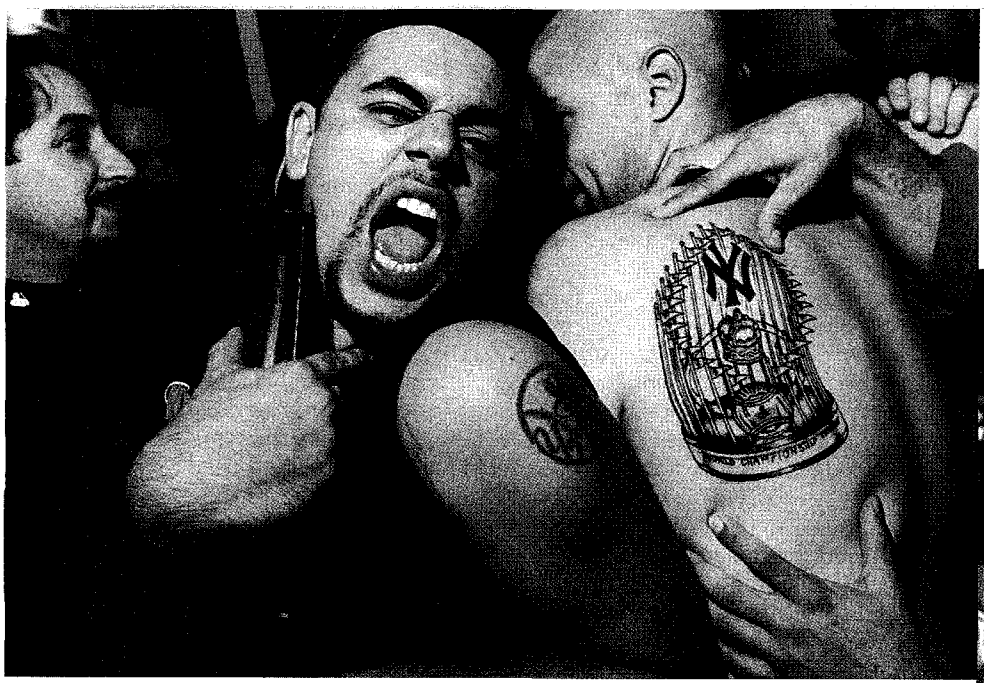

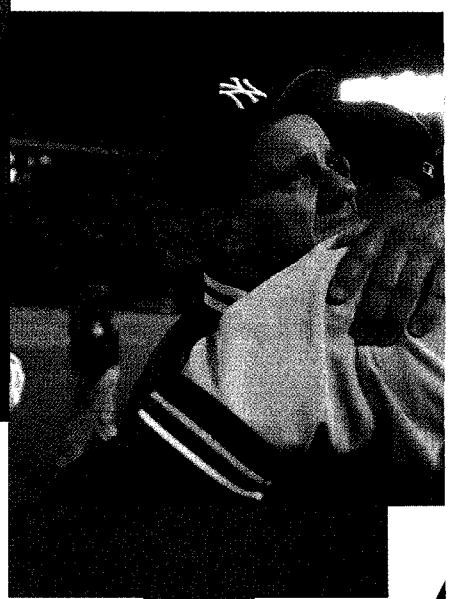

Mark of victory: Left, Yankees fans at the Yankee Tavern; below, Joe Torre and Jeff Nelson after beating the A's.

BAT

A Subway Series? The phrase is a time machine, conjuring a city of egg creams and spaldeens, Mickey Mantle and Bobby Thomson. It's a citywide festival—and its a tragedy that one team has to lose. **Chris Smith** explores the bond Mets like Mike Piazza, Al Leiter, and Todd Zeile have with their city. **Alex Williams** parties with the Yankees and the mayor, and wonders whether there could be a better symbol for millennial New York than the team from the Bronx. And former Dodger fan **Mark Jacobson** meditates on the nature of Yankee-hating—and celebrates the fact that his son, after flirting with Yankee-fandom, is now solidly behind the Mets.

Photographs: clockwise from top left, Marc Asnin/Saba; AP/Wide World Photos(3); Charles Wenzelberg/Rex; Marc Asnin/Saba

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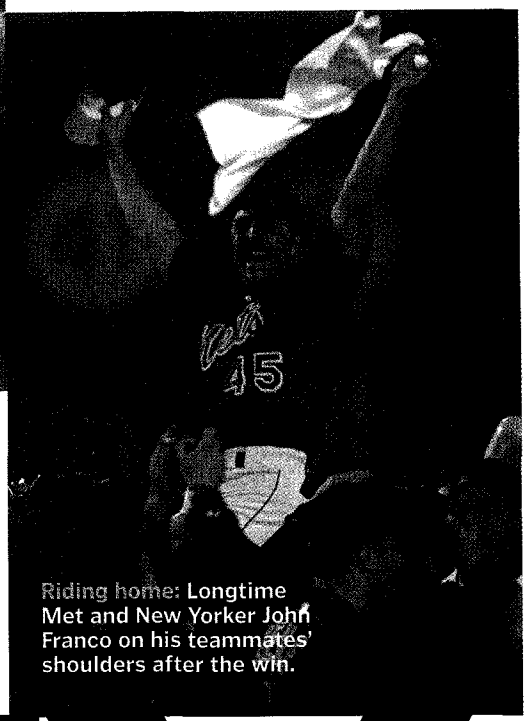
Bring it on: Mariano Rivera douses "Duque" Hernandez.



Riding home: Longtime Met and New Yorker John Franco on his teammates' shoulders after the win.

SUBWAY SERIES 2000

CITY

Pop stars: Above, Mike Piazza sprays champagne in the clubhouse; left, Mets fans celebrate at Shea after the victory.

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The Hunger

By Chris Smith

MIKE PIAZZA'S METAL SPIKES WERE CLICKing like tap shoes down the cement tunnel leading to the field. He was in a September slump, but he was laughing. I'd asked him about the possibility that come late October, he'd be stepping into the batter's box in a Subway Series to face Roger Clemens for the first time since the Yankee pitcher beaned him in July.

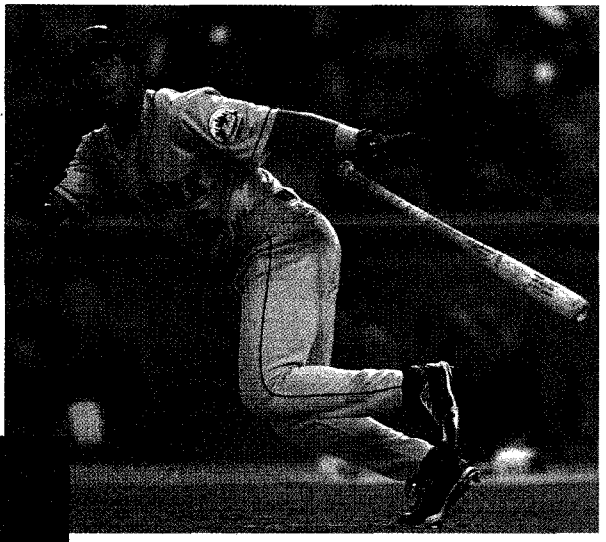
"If I get the opportunity, that means we've obviously done a helluva job to get to the World Series," Piazza said. "The next time I face him, it's not like I'm gonna look at it any different from any other opponent." Then his diplomacy slipped just a shade. "I hope I get that opportunity—*trust me*."

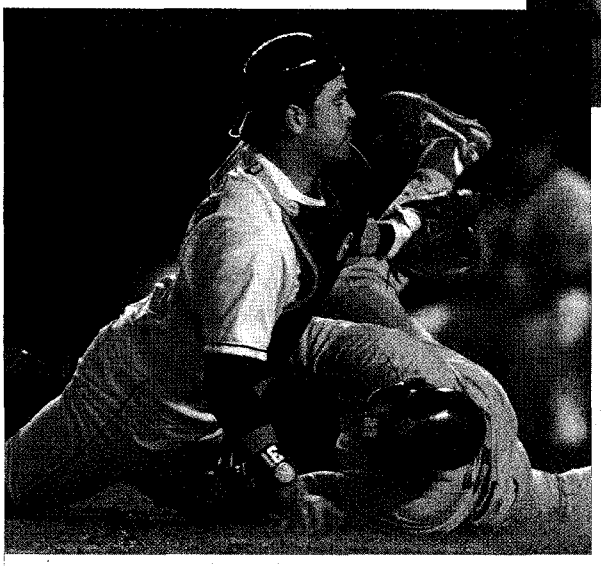
By now, everyone has stopped talking and started playing. Thank goodness. By the end of last week, anyone with a functioning television or radio, access to espn.com, or newsprint on his fingers felt as if he'd been hearing and reading about the 2000 Subway Series since the end of the last one in 1956.

So why were you up so late last night, watching every pitch and hearing your neighbors—damn Yankee fans!—hollering from across the airshaft?

Because this is fun, that's why.

The players, of course, are having the most fun. Even if gopher balls have been surrendered, errors committed, and winning runs left on base, the players are having the time of their lives. Think of Timo Perez, the Mets' wondrous late-season addition who not so long ago was playing against the Nippon Ham Fighters, hopping up and down in pure joy as a fly ball descends into his blue glove in right field.





Tough love: Clockwise from left, Piazza blocks Will Clark in the sixth inning of Game 3; sudden sensation Timo Perez bunts for a single in Game 2 against San Francisco; series MVP Mike Hampton delivers in Game 5 against the Cardinals.

Even through their ugly slide in September, the Mets' ability to have fun pushed them on toward their goal. Piazza smiled broadly as he reminisced about his trips to New York as a child. He grew up in Norristown, Pennsylvania, and, through his father's friendship with Los Angeles Dodgers manager Tommy Lasorda, served as the Dodgers' batboy when the team traveled to the East Coast. Piazza would join the team for its games in Philadelphia, then head north. "I remember getting off the bus and going into the Grand Hyatt, looking at New York City. I loved it; I was never intimidated by New York," Piazza said. "It was amazing. I got to watch Darryl Strawberry when he was a rookie. And I'd ride the No. 7 from the hotel on 42nd Street out to Shea. It was kinda neat."

Piazza's fearlessness and curiosity about the city—I once bumped into him on a dank winter afternoon strolling around the Brooklyn waterfront, checking out DUMBO real estate—is common with these Mets, and wildly unusual among the general population of pro athletes. Todd Zeile, who grew up in the major-league incubator of Southern California, sought out the Mets as a free agent, then rented his family an apartment in Greenwich Village and enrolled his older son in the Battery Park Little League.

Al Leiter, born in Toms River, New Jersey, is one of seven kids of immigrant British parents, and words tumble out of his mouth like he's running for a crosstown bus. Even when his teammates were observing the sports-world vow of silence—*Never talk about a team you might play until you defeat the team you're playing now*—Leiter boldly sized up the prospect of a Subway Series. "We let go of a precious opportunity last year," Leiter said. "Especially in this city, especially for me

Photographs: clockwise from left, Mike Albans/New York *Daily News*; AP/Wide World Photos (2).

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ersonally, having played for the Yankees, living in New Jersey—I dreamt of playing the Yankees in the World Series. And we were two wins away from that in 1999."

Leiter also had an intriguing scouting report on the Mets' psyche should a Subway Series materialize. "There's two thoughts in this clubhouse about playing the Yankees," he said. "There's a group of people who feel it would still be the Yankees' World Series, with them playing—*oh, by the way*—the Mets. Because the Yankees have been the superior team in baseball recently. So that would take away a little bit of our accomplishment in the eyes of some guys on this team, as opposed to playing somebody out of the city and getting the city behind us. But my belief, being a local guy, is it hasn't been done since the Brooklyn Dodgers and the Yankees. I just think historically, and for the excitement in this city, that it would be amazingly crazy. And I think nationally, people would be curious to see if fans would tear the city down. And some people in other cities would hope they did." Leiter finally caught his breath. "So I'm still rooting for it."

Admit it: So were we all. Forget being jaded by the hype. Let's go, Mets. ■

SUBWAY SERIES 2000

A Habit of Winning

By Alex Williams

THE MAYOR IS JUST STANDING THERE IN the Yankee clubhouse, not fifteen minutes after the Yankees clinched their fourth American League pennant of his two terms, the thick green nozzle of the Moët Brut bottle angled deep into that famous comb-over. This, however, would be no token photo-op foam splatter as in years past. The bottle, held aloft by a disembodied arm from the crowd, is drained methodically over his cranium, gurgling for one second, three seconds, five—an entire 750 milliliters coursing over his forehead and shoulders while the mayor stands there with that beatific smile, as serenely patient as any Wall Street widow undergoing a hot-oil scalp treatment at Frederic Fekkai.

"I used to say, it was the one campaign promise I made back in 1993 that I haven't kept, that we have a Subway Series," Giuliani rasps joyfully.

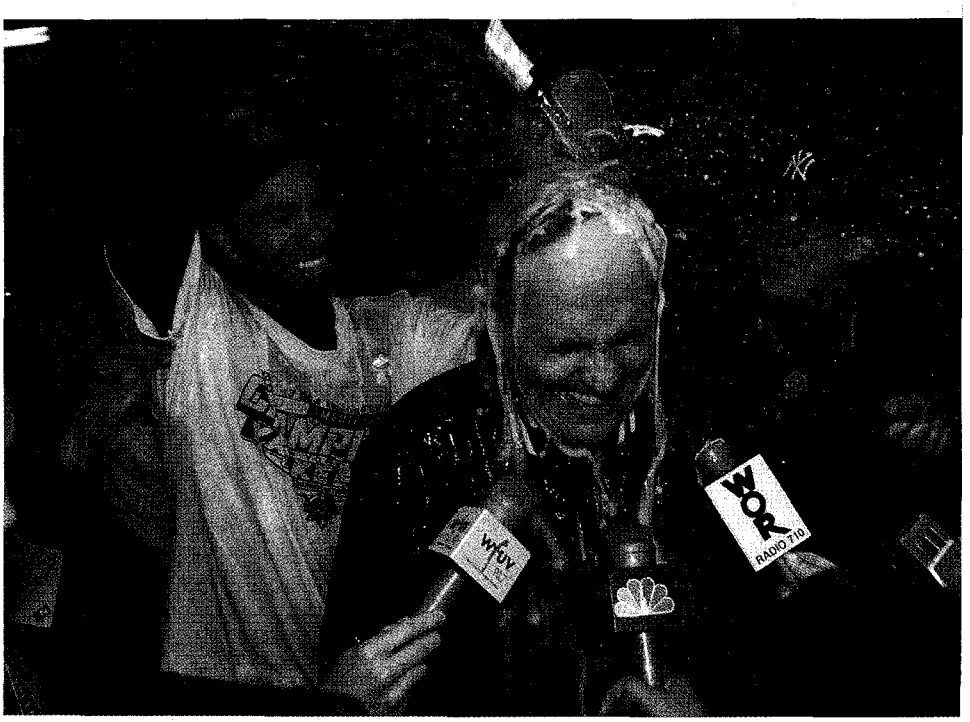
He pauses to rhapsodize on the season that's just unfolded, easily the most arduous and counterintuitive of any in the charmed run of the Joe Torre years. "You're looking for an MVP of the series, it might be the Yankees front office," the mayor gushes, speaking in the hurried, breathless tones of a ninth-grader. "Justice hits the big home run . . . Justice wasn't here at the beginning of the season. I mean, unbelievable. Vizcaino comes up, he gets the hit that starts off the inning. None of these guys were here. Unbelievable administration," he glows, using that distinctly mayoral argot. "Unbelievable management."

For four years and three world championships, the mayor has labored to underscore the linkage between the rebirth of the Yankees and the rebirth of the city during his tenure. Usually, he's done it through the lens of nostalgia—summoning the sepia-toned imagery of the hegemonic Yankees of the Eisenhower years (as typified by the crew-cut blond *Jugend* of Whitey and the Mick) to the prosperous, mugger-free New York he sought to conjure, and sort of did.

But the Yankees, as assembled, might be an even more potent symbol. The teams of the Torre Era shed once and for all those associations of plain scariness that dogged the franchise, and the city, during the wild Billy Martin seventies and into the eighties. The city, and the team, came once again to stand for a place of opportunity, nineties edition, and Yankee Stadium as an Ellis Island for the baseball overclass. From Clemens to Knoblauch to Neagle, a team of immigrants—admittedly, rather high-income ones—journeying to New York from as far off as Toronto, Minnesota, and Cincinnati to pursue a dream, or at least a ring.

Yes, fans from Fenway to Flushing see them as a faceless corporate juggernaut. But winning, they'll tell you, feels different in pinstripes. It just does.

Bubbly Rudy: The mayor gets wet during the Yankees' celebration. He says a Subway Series was one of his campaign promises.



"I never thought I'd ever hit a home run that would make me feel as good," leftfielder David Justice is saying, his shiny head rising amid a swarm of microphones as he holds the Championship Series

Photograph by Corey Sipkin/New York *Daily News*.

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MVP, which looks a bit like a skyline of glassy corporate towers. Justice's twenty home runs since he arrived in June arguably saved the season, and his titanic seventh-inning home run almost certainly saved the game. But tonight, the latest in a series of arriviste Yankee heroes (see Cecil Fielder in 1996) is contextualizing this year's championship run with all those thrilling years previous—in Atlanta and Cleveland, of course.

"Before I got here, they won three of the last four World Series," Justice says, gamely trying to wrap his soft, southern-tinged Cincinnati lilt around an ungainly mix of first- and third-person. "They were a great ball club before we got here and we didn't want to come in here and mess up the mix."

"They." "We." Whatever. Seven of this year's pennant-clinchers were not here in June. Many will not be in April. It hardly seems to matter. "We haven't seen something like this since the Brooklyn Dodgers and the Yankees squared off in 1956, so all the jokes might be true—it might be like the Civil War all over again, with one brother who's a Yankee fan fighting one brother who's a Mets fan," says preternaturally articulate left-hander Denny Neagle, displaying that notably quick-study New Yorkiness that's so characteristic of the most ambitious of newcomer Manhattan professionals. Neagle has been a Yankee since July 12.

The new, in this case, served to jump-start the old. As much as the secret of the team's stunning success in the past half-decade undoubtedly lies, as the players ceaselessly assert, with the Boss's "keeping the core"—Bernie, Paul, Andy, Derek—"intact," that core began to hobble this year. If the Yankees looked scattered in losing fifteen of eighteen to close out the season, it seemed more a product of karma than of bad planning, as though the fates were finally aligned against the aging Goliath. Chuck couldn't throw. Darryl and Mel got sick. Paul got old. There were, for the first time in years, stakes, a chance at failure, a desperate tinge to their customary hunger for perfection. Yankee observers were starting to doubt, despite the signs in the stands that read, WE DON'T BELIEVE—WE *KNOW*.

Before the season, relief pitcher Ramiro Mendoza was mentioned in every trade talk. Torre said the team couldn't win without him. Mendoza got hurt. The team won without him. "Every year is a little bit different, but this may be a little more gratifying because we had our problems," Derek Jeter shrugs after the game, having to go on to explain that no, after three rings in four years in the bigs, he still does not take this whole ceremony of bubbly-splattering for granted.

The curious thing about the Yankees is how it never grows old, the quest; it never gets tedious. Every year they win is like the first year. Perhaps it's because with all the new players, it always is. Boyish gen eral manager Brian Cashman just keep responding to the inevitable downswing by maneuvering in the needed parts as he were implementing some just-in-tim corporate-inventory scheme.

After the game, Joe Torre, looking a graciously humble as a monsigno seems to be allowing himself to exhal for the first time since April.

"I think I was reaching into my mout to dry my hands tonight. I don't thin there was a whole lot of water there joked Torre after the Yankees hung on i their seesaw 9–7 Game 6 clincher, a gam that saved Torre's signature year, his mas terpiece among masterpieces.

As the bottles drain, one Yankee doesn seem to tire of the Handelian water mu sic—reliever Mike Stanton, whose firs World Series came when he wore the dou ble knits of the Atlanta Braves in 1991.

He sneaks up behind a circle of re porters surrounding Game 6 winnin pitcher—and immigrant of a very rar efied sort—Orlando "El Duque" Hernan dez. Bending low, Stanton unleashes torrent into El Duque's eyes.

"Don't y'all think they gave us way to much champagne?" howls the Houston reared reliever to no one in particular.

Winning seems easy to the Yankees. I never is.

Which is why tonight, there isn't "y'all" alive who could possibly give us al too much champagne. ■

Bronx Monsters

By Mark Jacobson

THE YANKEE HATER IN ME, SOMETIMES dormant but never dead, stirred last summer inside the Modell's out by Caesar's Bay in Bensonhurst. I'd promised my 10-year-old son a new hat, and there on the wall was a veritable riot of sports merchandising. Logos as odd and alien as crop circles embellished snapbacks representing Devil Rays, Sharks, and Hokies. Through the glut, my son's eyes settled on a far more familiar emblem. There, a beacon amongst the ESPN trash jungle, stood the most famous trademark in all sports, maybe in all the world.

The N and the Y, like lovers so entwined, haughty, perfect. It was a fearsome icon, one that had been branded in my soul, stamped like a hot iron on my forehead, seared like a forever damning pair of letters on my back. My son, blood of my blood, DNA of my DNA, was about to purchase a Yankee hat.

This was a problem. For sometimes fashion is not just fashion and symbols are too evocative to be worn casually, by punk-rockers or little boys. Still, I'd promised. I'd get him a hat, any hat he wanted. As I drove home, the sight of this Yankee thing on my son's lovely, unsullied head struck me as a possibly ominous first salvo in a long-running Oedipal struggle. My son, the Yankee fan. It struck dread into the heart.

"I don't see what the big deal is," m son said, feeling the tension as we rolle up the Gowanus. "It's just a hat."

JUST A HAT. HOW TO EXPLAIN? HOW T make it clear that in our family tradition it was not considered proper to cry whe Gary Cooper gives that claptrap "lucki est man" speech in *The Pride of the Yan kees*? That one need not feel awe whil walking past Mickey Mantle's restauran on Central Park South because even wit all that violin music about his knees an being the son of a coal miner, Mantle soul of stolen youth or not, was still Yankee? Like Serbia, like Hatfields an McCoys, there are ancient hatreds tha transcend conventional irrationalit Wherever I am, whatever I'm doing news of a Yankee loss makes my day.

To make sense of this most visceral o sport abhorrences, one had to resort t the old stories, the primeval bleat of th nostalgiameister. This is no surprise since we are deep into the good ole day in this great Subway Series city of ours

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Vindy conjuring of the well-hewed annals of Berra, arsen, Amoros, and Lavaetto has been brutal of late, a eavy thumb of selectively ilded memory that won't let p until either the Mets or anks say uncle. But what hoice is there?

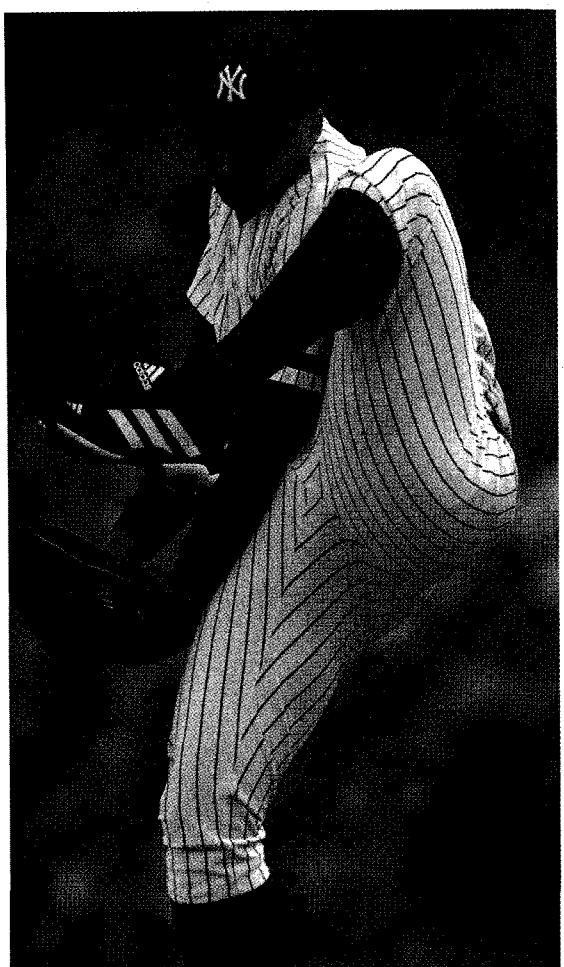
We do, after all, live in rooklyn. Not counting Roania, Brooklyn is our ancesral home. A tug on the wheel f the ole Camry, a dodge of a ew trolley tracks seeping up rom beneath the tattered ashalt, and we'd be on Empire oulevard and Bedford Avnue. Even now, the place reains a power vector, drawng you closer, even though all hat remains are projects and he Ebbets Field Donut Shop, orn muffins $1.25. Holy Iappy Felton, even now it is ike yesterday: how on May 2, 1956, date of my 8th birthlay and year of the last Subvay Series, I strolled with my randfather down Franklin venue, to the legendary ballark where Carl Erskine itched a no-hitter against he Giants. "Some game, no its," my father would later say.

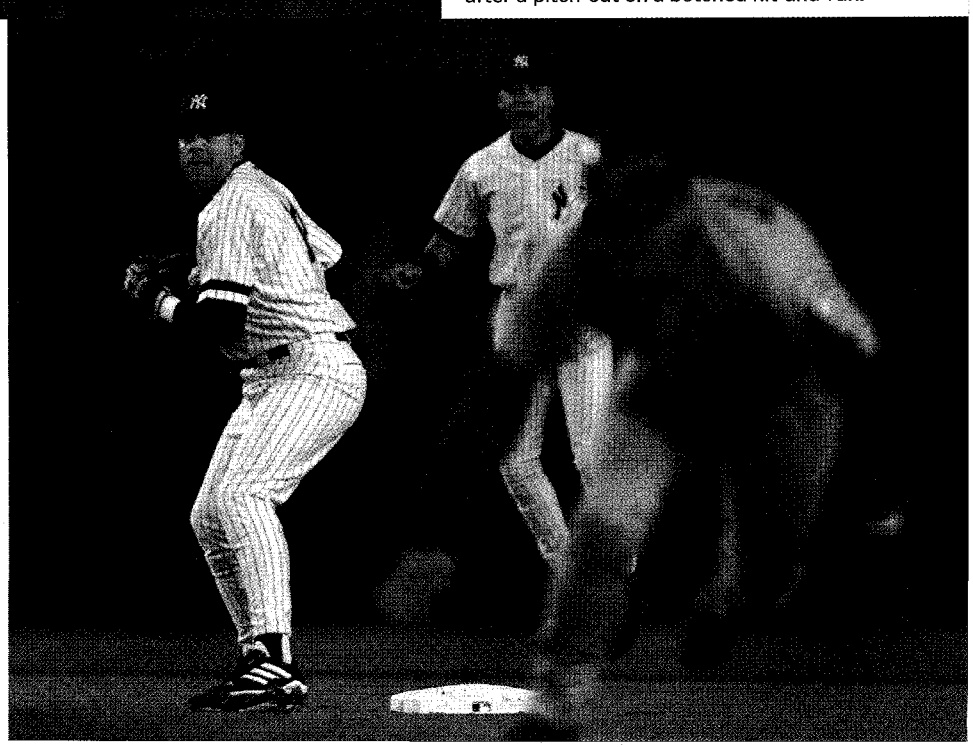
It was an experience no 8-year-old forets, especially as seen with Grandpa, he first generation of Jacobson Yankee aters, who spent his youth hauling vercoats through the Lower East Side nd told me, in no uncertain terms, the ankees were the team of the bankers, very last one of them against meaningul social change and the working man, rom Jacob Ruppert on through DiMagio, that flattop-headed Marine Hank auer, and the batboys too.

INCE WALTER O'MALLEY MIGHT REALLY BE he third-worst person of the twentieth entury behind Adolf Hitler and Joseph talin, it seems unfair to hate the Yanks ll the more because the Dodgers left own in 1957. But that's when it clicked n for me. There they were: the all-powrful inevitable, like the phone company, he only game in town. The Yankees: ake it or leave it.

I just couldn't do it, couldn't root for a eam that won the pennant fourteen out f my first seventeen years of life. Rootng for the Yankees was like declaring ourself to be a front-running prick, a lefender of the status quo. Beyond this here was the fact that they played in the American League, always so Gentile in comparison with the funky National. There was the phrase *Yankee co-owners* (meaning Dan Topping and Del Webb, forerunners of indicted Nixon/Watergate contributor Steinbrenner). There was the rumored passing-over of first-baseman Vic Power because he caught the ball with one hand, which was so (jive) un-Yankee, not to mention the tacit reluctance to hire black players in general outside of Elston Howard, who couldn't even run. Beyond this were the pinstripes themselves, which, like Grandpa said, were so much more Wall Street than River Avenue.

Then came the Mets, the anti-Yankees, a team for their times. Instead of lockstep victory, the Mets offered Throneberry failing to touch first and second while hitting a triple, and Everyman Roger Craig throwing down his mitt after picking off a runner on consecutive throw-overs only to have the first-baseman, Ed Bouchee, drop the ball each time. The Mets were cosmic. What Yankee fan could possibly have found himself lying smashed on a kitchen floor in Berkeley, California, in 1969 as Ed Kranepool hit a homer to help beat the Orioles in the World Series, so giddy in the belief that it was all a fabulous hallucination?





A leg up: Left, Orlando Hernandez winds up in Game 2 against the Mariners; below, Luis Sojo throws to first to catch Carlos Guillen after a pitch-out on a botched hit-and-run.

hotographs: from top, AP/Wide World Photos; Linda Cataffo/New York *Daily News*.

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SUBWAY SERIES 2000

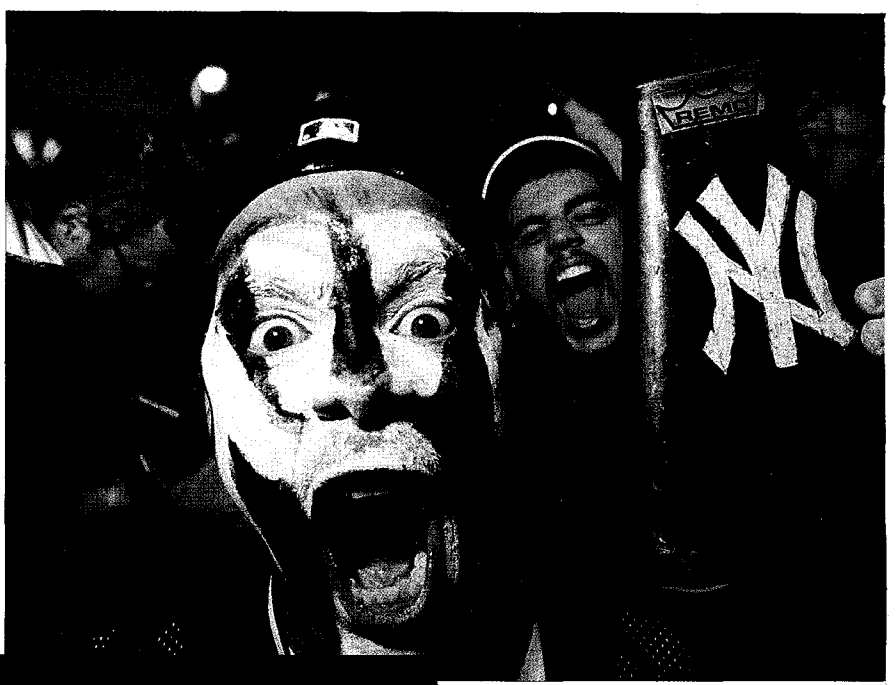
THIS ISN'T TO SAY YANKEE-HATING HAS been a walk in the park. There have been moments of weakness, instances of doubt, dramas that cannot be denied. The Billy Martin story, from the Copa to the crash on the lonely highway, is an epic. And who can discount Mike Kekich and Fritz Peterson swapping wives in the middle of the season? Mostly, though, you've got to hate them. You had to hate them. Hate them even if Yogi and Phil ran a bowling alley off Route 3. Hate them even when they sucked and Horace Clarke led them in hitting with a .272 average.

Luckily, now there's Giuliani. In an era in which most Yanks (outside of Clemens—dig in, Rog, dig in) seem okay, the Yankee hater is thankful for Giuliani in his little shiny jacket, holding inane placards given him by the only adviser he actually trusts, Freddy the Fan. Even in his kinder, gentler mode, he's just so junior-high. Still the prick hanging by the cyclone fence waiting to prey upon the weaknesses of the more sensitive, the less aggressive, the potential loser: hell's own perfect Yankee fan.

So that settles it. The Subway Series has finally returned to us after 44 years, and the moral lines are firmly drawn: Mets good, Yankees bad.

Along with everyone else, my son Billy is psyched. Too bad B can't get his own Carl Erskine no-hit birthday party instead of the three-to-five slot at Funtime USA. But that's what happens when you're born on February 4 and mucky old baseball eats Latrell Sprewell's dust. Still, even if it will never be 1956 again, the current brace of games, waged by millionaires, dispassionate and not, save Timo and Benny, offers a taste. A little shot of posterity. Fodder for tales told too often 20 and 30 years hence. Also, it is an opportunity to do some yeoman Yankee-hating.

For Billy, the breakthrough came early this season. Someone gave us tickets, so I dutifully took him up to the so-called Big Ballpark. Billy couldn't figure why so many people were rooting for the Re Sox. At the Garden and Shea, no on cheered for the visitors. "They're not fo the Red Sox; they're against the Yankee: It happens all the time," I told him, in a accuracy. He found something liberatin in that, the idea that you didn't have t root, root, root for the home team, th subversive notion that you could b against the likely winner. Besides, th Yankees didn't need him. They alway won anyhow. They were the champs, jus like back in 1956.



Night music: Top, fans at the Yankee Tavern, as the Yankees clinched; bottom, famous fan Freddy Sez in Mets territory.

"IF YOU'RE GOING TO HATE A TEAM, IT MIGH as well be the Yankees," my son sagel told me this morning on the way t school. Just last night, we found our selves, two generations of Yankee hater forced into hoping the Bombers won thereby assuring the grail-like Subwa Series. When Justice hit his homer, m son frowned as if he'd swallowed som bad but necessary medicine and went t bed without a word. A hard-core bu wholly appropriate reaction.

Now, Mets hat firmly on his head, h was ready to enter the schoolyard. I wasn't going to be easy the next week o so. There were a lot of fifth-grade Yan kee fans in there, annoying, smug, an loud, leaning against the cyclone fence ready to pounce when their inevitabl juggernaut began to roll. Maybe they'v got the better team, maybe not. But Bill can handle it, secure in his love, secure i his hate. ■

Photographs by Marc Asnin/Sab

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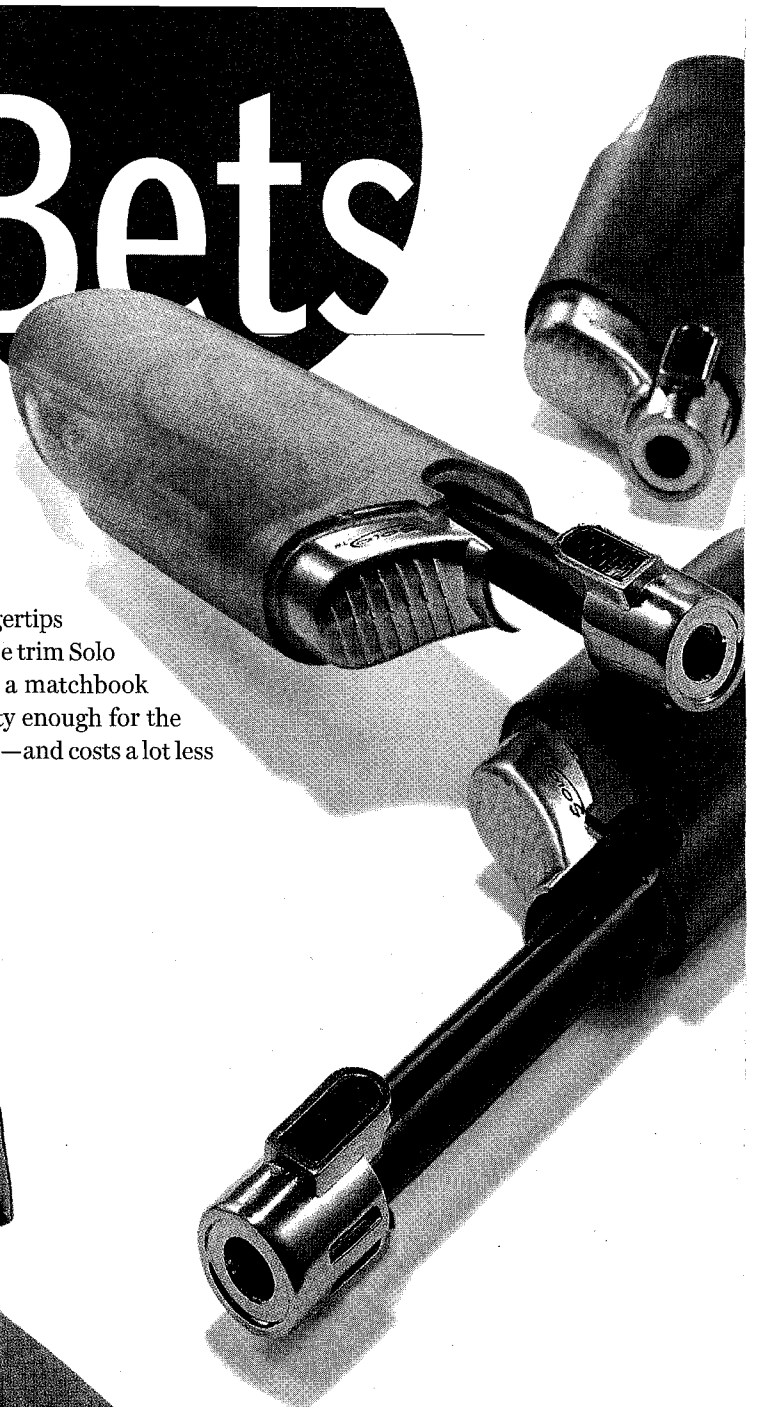
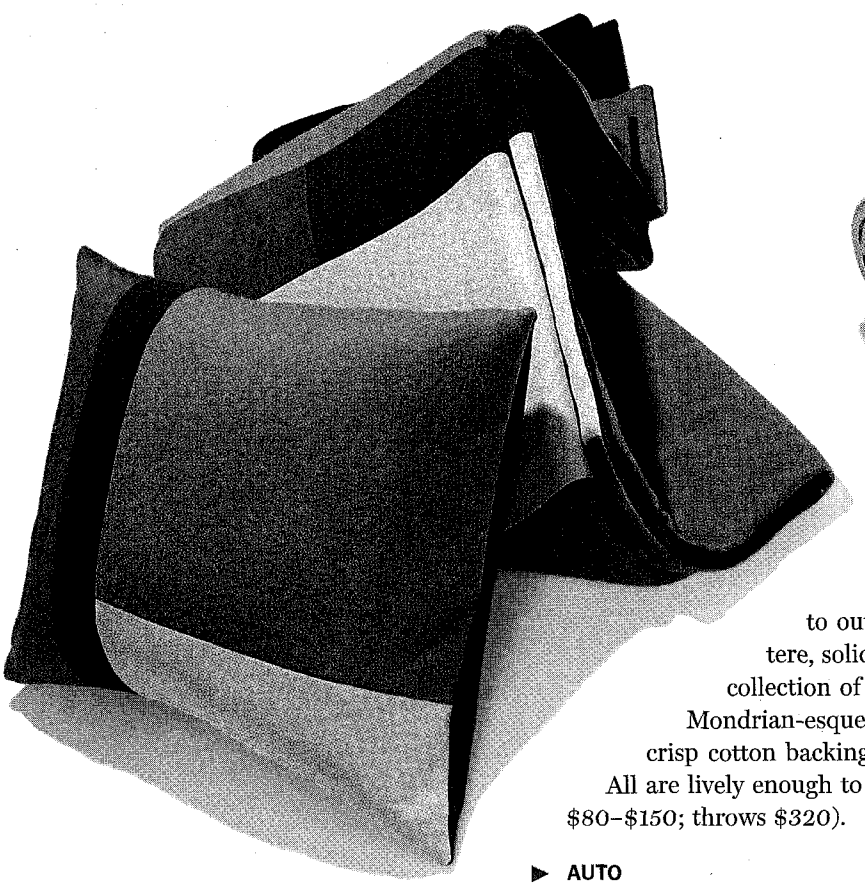
Best Bets

SHYAMA PATEL



A New Flame Tired of singeing your fingertips every time you light a candle? Snap up one of these trim Solo lighters, and you'll never have to struggle with a matchbook again. The discreet, retractable devices are pretty enough for the fancy occasions. Pick one that matches your iMac—and costs a lot less ($15.95).

▶ **MXYPLYZYK**
125 Greenwich Avenue/212-989-4300



Fuzzy Geometry There's no nee to outfit your sleek, modern apartment entirely in au tere, solid fabrics. For a softer touch, check out Auto, a ne collection of ultraluxe felt pillows and throws sewn in colorfi Mondrian-esque patterns. Choose from a selection of plush velvet c crisp cotton backings—and a staggering range of color combination All are lively enough to spruce up even the dullest of apartments (pillow $80–$150; throws $320).

▶ **AUTO**
805 Washington Street/212-229-2292

Photographed by Steve Wisbau

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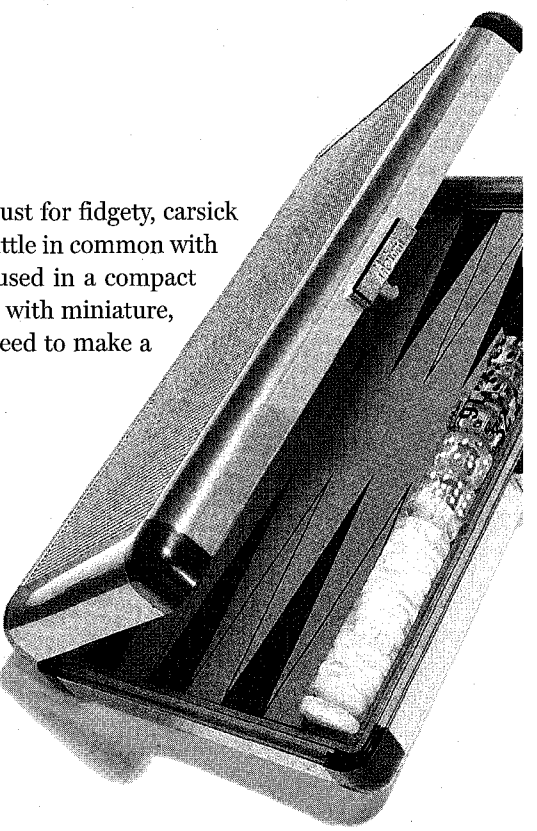
Blanket Reform

Kids' winter gear is always cute, but Paradis Found's tiny plaid hats and matching mittens are more charming than most. Designer Dana Paradis collects vintage camp blankets from the forties and fifties and stitches them into one-of-a-kind, fully reversible infant- and toddler-size accessories, finished with antique buttons. A bonus: Your toddler can rest assured that no one else will turn up on the playground in the same set—unless of course you custom-order a matching adult-size pair for yourself (hats $46; mittens $15–$18).

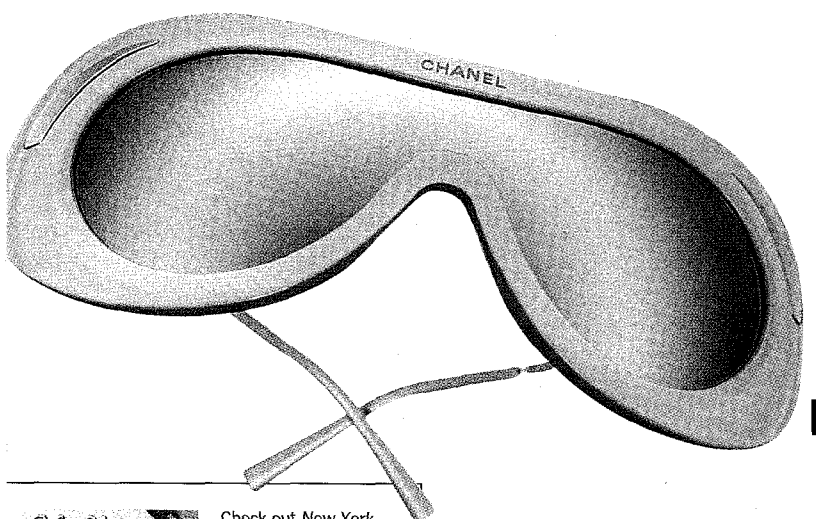
▶ **SHOOFLY**
465 Amsterdam Avenue/212-580-4390;
and 42 Hudson Street/212-406-3270



Traveler's Chic

Travel-size board games aren't just for fidgety, carsick preteens. In fact, this very grown-up backgammon set has little in common with the magnetic plastic kind you might find at Rite Aid. Housed in a compact aluminum case, the sleek, tone-on-tone game board comes with miniature, marbleized playing pieces and matching dice. It's all you need to make a road trip fly by—except for someone to drive the car ($95).

▶ **FLIGHT 001**
96 Greenwich Avenue/212-691-1001



Black-Diamond Eyes

Chanel has never been your first stop for featherweight, UV-deflecting, wraparound ski glasses. But this winter, the company has introduced snazzy silver and white shades that are high-tech enough to work for the most dedicated schussers—and chic enough to pass muster with the ski bunnies sunning on the terrace ($265).

▶ **CHANEL**
15 E. 57th Street/212-355-5050

Check out *New York Shops*, our comprehensive guide to the city's best stores, including a year's worth of "Best Bets." On sale at newsstands now. To order a copy, call 800-496-7833 ($4.99 plus $2 shipping and handling).

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SHYAMA PATEL

Knit Pickings

This winter, an aunt with knitting needles is your best fashion accessory. But if she's off skiing herself, try these alternate trails to snow-day chic

YOUR TOES ARE FREEZING in fall's gold stiletto sandals, but there's hope for the rest of you—at least from the shoulders up. Woolly, matching accessories are must-haves this winter—and fashion's looking quite cozy. Knitting your own's the best deal; otherwise, try these.

Striped combos are the trendiest. Try **Gap**'s candy-colored one (hat, $16.50; scarf, $22; at Gap stores); **525**'s pom-pom-ed version (hat, $36; scarf, $60; at Bloomingdale's); or a surprisingly affordable handmade set from **Brooklyn Handknit** (hat, $50; scarf, $60 at Spacial Etc.). We also like **Old Navy**'s embroidered pair (hat, $10.50; scarf, $14.50; at Old Navy stores) and **Express**'s simple red cable-knits (hat, $26; scarf, $48; at Express stores).

Spacial Etc., 199 Bedford Ave., Williamsburg (718-599-7962).

Picks of the Week

Calypso Christiane Celle is taking up to 80 percent off pretty coats (from $100), dresses (from $50), kids' stuff ($10–$25), and more. *424 Broome St.; A.E., M.C., V.; Thurs.–Sun. 9–7; 10/26–10/29.*

Kazuyo Nakano's leather, denim, and python bags are half price, from $15 for a purse to $248 for a python-trimmed bag. *223 Mott St. (212-941-5728); A.E., M.C., V.; Thurs.–Sat. 12:30–7, Sun. till 6; 10/26–10/29.*

Kenneth Jay Lane's knocking more than half off his sleek, modern costume jewelry. Prices are from $15 to $300. *20 W. 37th St., ninth floor (212-868-1780); M.C., V.; Tues.–Fri. 11–3; 10/24–10/27.*

Bellora's taking up to 80 percent off Italian sheets and table linens ($150–$250). *Parsons School of Design, 560 Seventh Ave., at 40th St.; A.E., M.C., V., Tues.–Thurs. 9–6:30, Fri. till 5; 10/24–10/27.*

Nina and **Delman**'s women's shoes are half off, $30 to $85. *730 Fifth Ave., near 57th St., eighth floor (212-399-2323); A.E., M.C., V.; Mon.–Fri. 10–7; 10/25–11/1.*

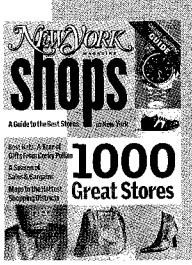
M+J Savitt's chic silver jewelry and **Jennifer Tyler**'s cashmeres are more than half off—most stuff's under $250. *24 W. 40th St., first floor (212-278-0121); A.E., M.C., V.; Tues.–Wed. 8–6:30, Thurs. till 7:30, Fri. 8–6, Sat. 10–3; 10/24–10/28.*

Winter warmers: From left, matching hats and scarves from Brooklyn Handknit, Gap, Old Navy, Express, and 525 Made in America

Tote Le Monde's cute, trendy bags an weekenders (sold at stores like Barney are about 60 percent off ($60–$175). *5 W. 29th St., Suite 12E; cash onl Wed.–Thurs. 11–7, Fri. 9–3; 10/25–10/27*

Stark Carpet Corporation has 10,00 rugs of all kinds (kilims, dhurries, broac looms, etc.) for 60 percent off. *Lexingto Avenue Armory, at 26th St. (212-75 9000); A.E., M.C., V.; Thurs. 3– Fri.–Sun. 9–7; 10/26–10/29.*

DO NOT PHONE: Send suggestions to Sales & Bargains, New York Magazine, 444 Madison Avenue, New York, NY 10022-6999, four weeks before the sale.



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Photographed by Michael Kra

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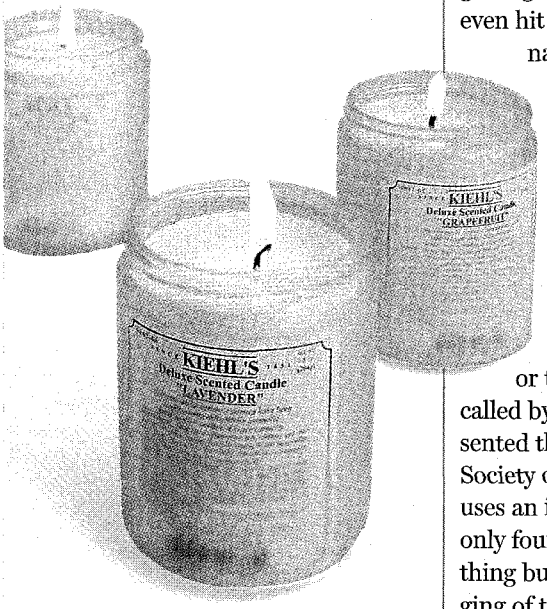
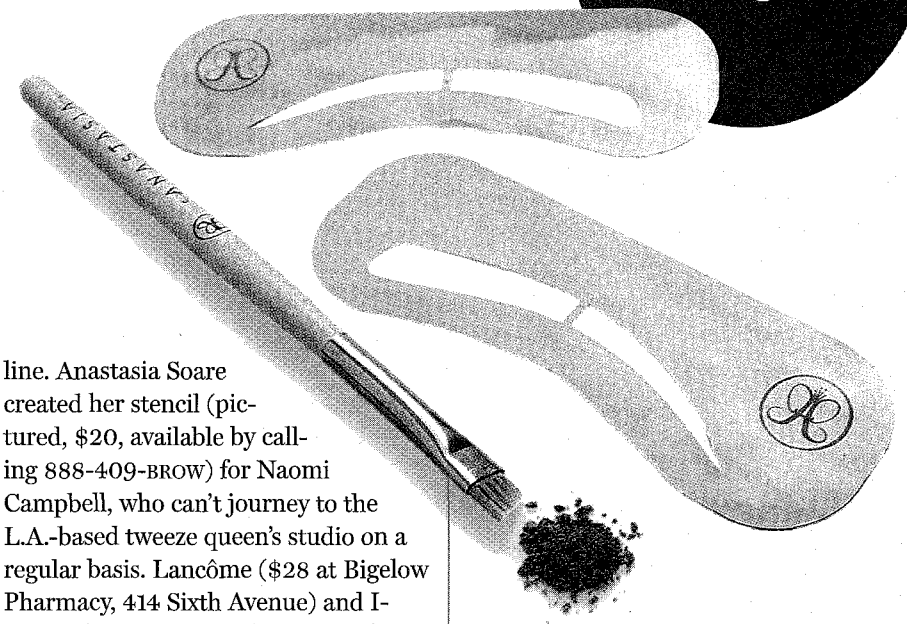
Beauty to Burn

Now that Kiehl's has been purchased by L'Oréal, we can expect to see some new products emerging from the 149-year-old apothecary. The first, due to hit stores in November, is a line of candles, in five of the company's heady signature scents—cucumber, coriander, musk, lavender, and grapefruit ($37.50 at Kiehl's, 109 Third Avenue, at 12th Street). Next on the horizon are an expanded group of baby products, a full spectrum of sunscreens, and a cosmetics line. Meanwhile, Kiehl's isn't the only beauty line branching out into something to burn. Cosmetics guru François Nars has just introduced a frosted-glass-encased candle, which comes in two scents—tropical Bosphorus and Asian-influenced Oran ($45 at Saks Fifth Avenue). Just in time for those cozy winter nights.



Stencil Me In

If you can't make (or afford) weekly shaping appointments, brow stencils are the latest trick in arch management, offering an easy-to-follow color-within-the-lines logic. The stencil fits over one's natural brow: Fill in the cutout with powder or pencil, remove it, and tweeze the hairs that fall outside the line. Anastasia Soare created her stencil (pictured, $20, available by calling 888-409-BROW) for Naomi Campbell, who can't journey to the L.A.-based tweeze queen's studio on a regular basis. Lancôme ($28 at Bigelow Pharmacy, 414 Sixth Avenue) and I-IMAN ($25 at Sephora) offer similar models. If only maintaining a bikini wax were as easy. KRISTINA RICHARDS



Face Time

With the first face-lift all but a rite of passage, it's no surprise that many are getting it out of the way before they even hit 40. Now there's a gentler alternative to the standard tuck, which took about two weeks of recovery and left ten- to twelve-inch scars, and an improvement over the old "mini-lift," which was less invasive but couldn't tighten muscles as well or firm the neck area. LIFT, the acronym chosen by Dr. Gerald Imber for limited-incision face-lift technique, or the short-scar face-lift, as it's called by Dr. Alan Matarasso—who presented the new method to the American Society of Plastic Surgeons last week—uses an incision by the sideburn that's only four inches, and tightens everything but the forehead and extreme sagging of the neck. "Stitches are out in five days, and the worst scars have been eliminated," says Matarasso. According to Imber, the cost is down by a third, and recovery time is cut in half.

Rice Power

Grape seed, green tea . . . what new form of sustenance will spark the next beauty trend? If the folks at Fresh have their way, it could be rice. The company has just released four products in its Rice Formula f21c collection. The face wash and skin bar blend rice starch and rice bran with honeysuckle, white lily, and camellia nut to nourish and polish the skin, while the dry oil combines the grain with jojoba oil and passionflower to stimulate circulation. The most appealing of all is the peach-extract-infused sake bath, which comes packaged in an authentic-looking sake bottle. This could drive you to drink. (Products range from $24 to $75; available at all Fresh stores and at Barneys New York.)

PHOTOGRAPHED BY JOE SCAFURO

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Critics and Listings

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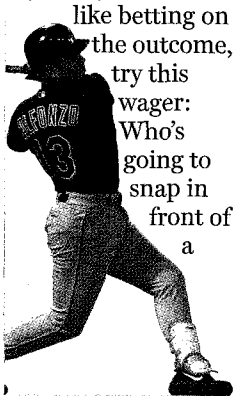
A Weekly Guide to Culture and Upcoming Events

Movies
Lucky Numbers

You've Got Mail experimentally bred with *It Could Happen to You* to spawn the date movie of all time: Directed by Nora Ephron, *Lucky Numbers* stars John Travolta and Lisa Kudrow; he's a weatherman, she's the Lotto girl, and they're trying to rig the state lottery. Supposedly "darker" than Ephron's usual work. We'll believe it when we see it. (See listing, page 140.)

Sports
The World Series

You may have heard about this one . . . apparently there's some kind of local angle? If you don't feel like betting on the outcome, try this wager: Who's going to snap in front of a



crowd of reporters first, George Steinbrenner or Bobby Valentine? Yanks in six. (See page 172 for schedule.)

Best of the Week

Art
Adrian Piper
New Museum of Contemporary Art

Adrian Piper started out as a sixties minimalist, but since then her art has turned to sharp social commentary, especially on the subject of race (pictured, *Self-Portrait as a Nice White Lady*, 1995). At the New Museum, not one but two Piper shows, presented together—a traveling retrospective and the museum's own "MEDI(t)Ations," showcasing her video and performance art. Opens October 27.

Theater
Seussical: The Musical
Richard Rodgers Theatre

You grew up with the Cat in the Hat. Your kids grew up with the Cat in the Hat. Now you can all see *Seussical* (with the great New Vaudevillian David Shiner playing the feline lead) and judge for yourselves whether all that rejiggering in Tryoutland was worth it. (See listing, page 148.)

Books
America's Queen
By Sarah Bradford
Viking Press; $29.95.

Another Jackie book? Well, every author says "mine's different," but Sarah Bradford really

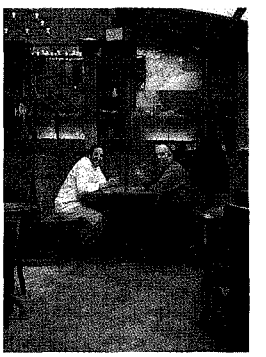
does have something new here: She was the first to talk extensively with Jackie's sister, Lee Radziwill. Among the book's revelations: JFK counted Lee among his conquests. Yikes. In bookstores October 23. (See page 94.)

Dance
American Ballet Theatre
City Center Theatre

Even if practically everything leaves you totally cold, try *Weren't We Fools?*, a full-length ballet built on the songbook of Cole Porter. Choreographed by Christian Holder, it's a featured part of ABT's two-week stint at City Center, which begins October 24. (See listing, page 167.)

Restaurants
Chinghalle
50 Gansevoort Street

Cinghiale, it turns out, is wild boar, earthy and strongly flavored. It's also just the kind of food we expect of Mark Strausman, the owner of Campagna who made the rustic flavors of the Italian countryside dressy enough for New Yorkers. Strausman's latest venture (spelling aside, the



restaurant is named for the aforementioned wild pig), its menu and décor meant to evoke a mid-century city brasserie, opens October 23. (See page 165.)

Pop Music
Elliott Smith
Beacon Theater

His music may be mopey, but it's smart and listenable mopey. Elliott Smith brings his sad-eyed acoustic guitaring—and his recent, fuller, more complex arrangements that evoke those lads from Liverpool—to the Beacon Theater on October 29. (See page 169.)

Photographs: clockwise from top right, Carina Salvi; Adrian Piper/New Museum of Contemporary Art; Ed Reinke/AP Wide World Photos; David LaChapelle.

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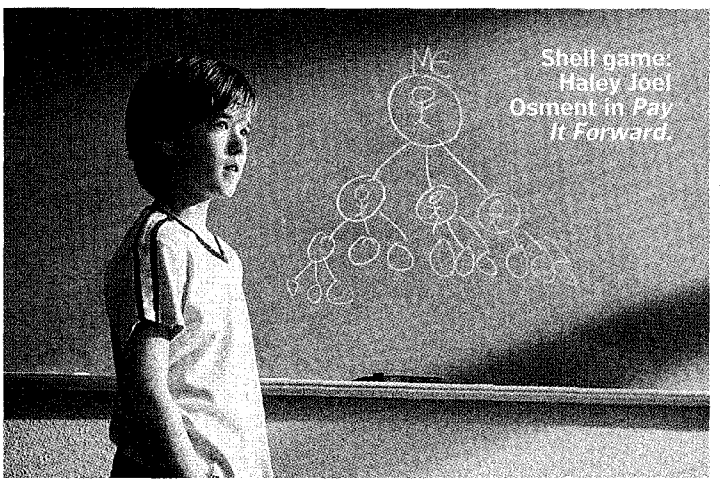
I.O.U. and U. and U.

You might say 'Pay It Forward' is Hollywood payback for all the criticism of movie sex and violence: You want goody-goody? We'll give you goody-goody.

PAY IT FORWARD IS A HEAVY heaping of inspirationalism that manages to work in child abuse, single-motherhood, violence in the schools, homelessness, wife battering, the effects of divorce on children, alcoholism—and that's just for starters. It has the ungainly heft of a political-party platform. You can tell from this fable's drawn-out deliberateness that something momentous is being imparted to us, but what? A fable should be lucid in its meanings. With its smorgasbord of moralizings, *Pay It Forward* is a confusing welter of sentiment. Our compassion becomes gridlocked.

Back for another tour of duty as a precocious junior sufferer who sees into the hearts of suffering adults is Haley Joel Osment as Trevor McKinney, a seventh-grade latchkey child whose single mother, Arlene (Helen Hunt), a Vegas barmaid and casino change girl, is not very effectively fighting off her drinking problem. Trevor's new social-studies teacher, Eugene Simonet (Kevin Spacey), whose face bears burn scars, is hypercontrolled and reclusive and prone to uttering words in class requiring the use of a dictionary for his students to grasp. (Ever helpful, he hands out pocket dictionaries for this purpose.) He offers up to his class his traditional beginning-of-the-school-year extra-credit assignment—*Think of an idea to change our world and put it into action*—and darned if Trevor doesn't come up with a doozy: If a favor is done to you, don't pay it back to the donor; pay it forward to three people in need, who in turn help three others in need, and so on until the world is linked by a chain of do-goodness.

The film's idea of doing good is solidly Hollywood: Our first example—which the story, confusedly, flashes back from—comes when a newspaper reporter (Jay Mohr), whose Mustang has been totalled, finds himself the instant recipient of a flashy new Jaguar from a well-to-do passerby. It's unclear to me how bestowing a Jaguar on somebody results in a better world, except perhaps for Jaguar dealers, but one accepts this gesture as the purest case of showbiz altruism. Trevor's first act of generosity is to bring home a derelict (James Caviezel) and feed him, and no doubt if this film is a hit, its producers will want to follow suit and pay forward some of its gross points to the homeless.



Shell game: Haley Joel Osment in *Pay It Forward*.

Pay It Forward
Directed by Mimi Leder; starring Kevin Spacey, Helen Hunt, and Haley Joel Osment.

The Yards
Written and directed by James Gray; starring Mark Wahlberg, James Caan, Joaquin Phoenix, and Ellen Burstyn.
See Movies listings for details.

It's not enough that Trevor is a sad, spunky kid with an ache for a happy family life; he must also be turned into an angelic martyr whose fate seems rather farfetchedly aligned with Christian theology (as if this film needed any more bloat). Director Mimi Leder and screenwriter Leslie Dixon adapting a novel by Catherine Ryan Hyde, play into the fashionable movie trend of portraying children as adults-in-miniature, and vice versa. Trevor isn't just precocious; despite his tantrums and action toys, he's practically a spirit guide while his mother and Eugene are blighted by the badness of the big bad world and their own childlike fears. Arlene can't cope without Trevor's interventions, while Eugene, whom the boy tries to set up with his mother, is so creepily recessive that he seems one degree away from pod-personhood. Eugene's scars are, of course, both literal and symbolic, and it's nice to see Kevin Spacey playing someone with a quiet vulnerability for a change; but we are asked to mourn this character's benighted life without ever getting much of a life to mourn.

The sympathy between Eugene and Trevor might have had some resonance if the film had pared down the metaphors and mythology and instead shown us how a gifted teacher can inspire a student and make a difference in his life no matter how dismal the circumstances.

But why settle for *The Corn Is Green* or *Dead Poets Society* when you can create your very own New Testament? *Pay It Forward* offers itself up as a religious experience couched in the vernacular of self-help psychobabble: These people suffer because they won't allow themselves to be loved, they can't always see what they need, and so on. The failures that result from Trevor's pay-it-forward campaign occur because we don't have enough faith in each other. We're not *ready* for such goodness. Or are we? By the film's end, the movement seems to be catching on, especially, natch, in L.A. Is it too late for the presidential candidates to appropriate this movie? A chicken in

Photograph by David James

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very pot and a Jag in every garage. 'ass it on.

'HE PHENOMENAL CAST OF **The Yards**—ncluding Mark Wahlberg, James Caan, 'oaquin Phoenix, Ellen Burstyn, Charize Theron, and Faye Dunaway—cre-ıtes a force field that keeps you watch-ng even when the film turns into a ather overfamiliar reworking of *On the Waterfront.* The young writer-director 'ames Gray, whose first, crime-based ilm, about Russian Jewish immi-grants, was *Little Odessa,* returns to the New York mob scene for this depiction of corruption and family ties in Queens. He has become a highly prac-iced and powerful filmmaker who un-lerstands that the underworld is as rife with shades of gray as any other locale; no one in this film can be pegged at first or even second glance, and that gives he action a psychological density un-common to the crime-film genre. 'ames Caan's Frank, for example, who uns a payola-powered electronics-parts company and who is deeply in ca-noots with his borough's politicos, is by no means a cartoon meanie. He under-stands the indecency of his enterprise and tries to save his ex-con nephew, Mark Wahlberg's Leo, from becoming a part of it. When violence and betrayal erupt in this film, it's doubly shocking because we can see how, for all these characters, there was another way.

Something of a classic manqué, *The Yards* has the weight and import of a great movie without ever achieving greatness—but you're left with some-hing anyway: the freezing look on Caan's face when he realizes he must become the monster he didn't want to be; the sorrowfulness of Ellen Burstyn as Wahlberg's ailing mother, baffled in-to bleariness by her son's misfortunes; he stiff-necked pride of Joaquin Phoenix as Caan's strong-arm man, his hick, jet-black hair like the manifesta-ion of a deeper darkness within.

n brief: FERNANDO TRUEBA'S **Calle 54** IS a staged concert documentary featuring welve separate Latin-jazz perfor-nances, and for each one it's difficult to esist rising out of your seat and moving o the music. Many world-class artists play their hearts out in this film, includ-ng the late, great Tito Puente; the rav-shing pianist Eliane Elías, who plays barefooted; Chucho Valdés and his fa-her Bebo; and Gato Barbieri, who ex-plains that playing music makes him eel free. He didn't have to tell us. ■

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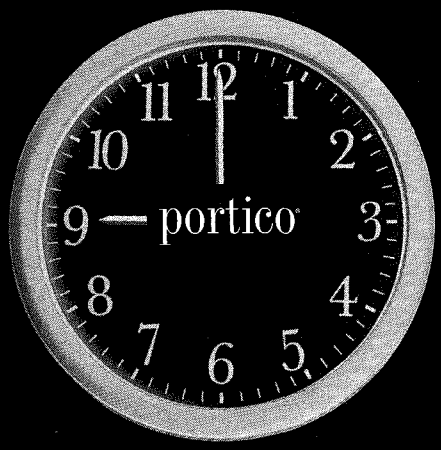

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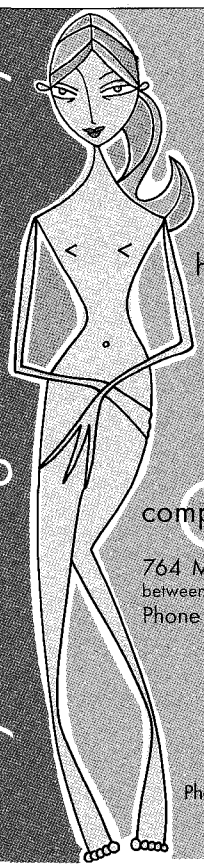

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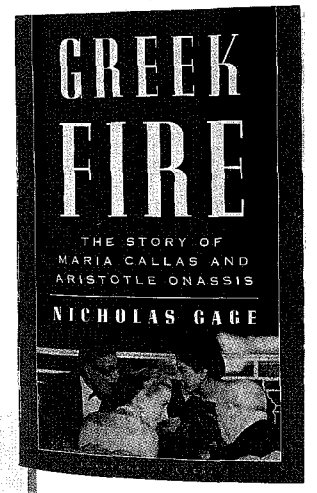
By Midas Touched

Jackie O. and Maria Callas both fell under the spell of Aristotle Onassis, but if you think that's all they had in common, think again.



WHO DOESN'T know her story by now? An exotic-looking, raven-haired woman with striking dark eyes and an instinctual flair for the dramatic—admirers refer to her as "a very great tragic actress"—emerges from the relative obscurity of a New York childhood to international stardom. En route, she must endure family hurts: her parents' bitter split, an uneasy relationship with her horribly pushy stage mother, a lifelong rivalry with a prettier sister. She transforms herself from an awkward girl with "kinky hair and bad skin" into a ravishing, couture-clad sylph, winning adulation for her public appearances around the world. There is a difficult marriage to a man who provides much-needed financial security but scant sexual satisfaction; then a stormy, headline-grabbing, carnally fulfilling relationship with a rich Greek. She loses a newborn child. After living a life of what she thinks of as rigorous self-sacrifice on behalf of her public, the glamorous, mysterious woman withdraws into a zealously defended privacy. She dies soon after, still young.

This is the story of Jacqueline Lee Bouvier Kennedy Onassis. That it also happens to be the story of Maria Callas is a nice coincidence. This is partly because big, detailed books about the lives of both women are being published this month, and partly because each played a pivotal role in the life of the other: Jackie was the trophy wife for whom Aristotle Onassis left Callas, his longtime lover. To justify its presence in an already notoriously crowded field, each book promises "new" material: Nicholas Gage's revelation that in 1960 Callas bore Onassis a son who lived for a few hours; Sarah Bradford's extensive interviews with Jackie's younger sister, Lee Radziwill. And yet despite the new juice, both books are weirdly bloodless. Each makes the mistake of missing the narrative forest for the scrupulous reportorial trees.

Nicholas Gage's book is the more disappointing. Its cover—a jumbled paparazzi snapshot of Callas and Onassis chatting together at a swank dinner, partially obscured by the heads of two other guests in the foreground—could, in fact, serve as a symbol of the whole enterprise, in which masses of information (details of clothing, names of dinner guests, precise times of sailings and dockings) are indiscriminately jumbled together with little sense of an overarching composition. Gage is a former *Times* reporter who wrote the moving and vivid *Eleni,* about the murder of his mother during the Greek Civil War; here, however, his zeal for getting the facts obliterates his sense of story. In his foreword, he boasts that "almost all published books about Onassis or Callas are studded with errors," but he doesn't seem to have stopped to consider whether the new information he triumphantly proffers—especially his numbingly detailed day-by-day account of the cruise during which Ari and Maria began their affair, which takes up nearly one third of the book's length—is worth having to begin with. ("Photos record that the parakeet's cage was indeed at Sir Winston's side at this moment . . .")

This is a pity, because the story Gage has to tell is a terrific one: that of a great artist who, at the apparent height of her career (her voice had, in fact, already begun to fail, as Gage rightly notes), throws it all away for a man who never really appreciates her and abandons her for a more illustrious rival, a betrayal that precipitates the heroine's decline and premature death. If this sounds eerily familiar, it's because that's the plot of many of the operas that Callas brought to life: Donizetti's *Anna Bolena,* in which the queen is conveniently discarded by Henry VIII for a more appropriate bride, Puccini's *Tosca,* whose opera diva heroine thinks with her heart and loses her life as a result. What makes the story of Callas's affair with Onassis worth knowing about in the first place is that it's a plot point in a bigger myth—about artistic burnout, about the dangers of living one's art, about the cannibalistic demands of genius.

But for Gage, Callas the artist—the only Callas that matters, ultimately—isn't the real story. He sums up her whole, lightning-like career in a few hasty pages before getting back onboard with Sir Winston's parakeet; as a result, the balance of this book is way off—you never really *feel* the tragic ironies of Callas's life, which instead get lost in a welter of details. Do we need to know what time the *Christina* put in at this or that port ("No sooner was the yacht moored at 10:40 A.M. . . ."), or which poodles Maria and her husband, the wealthy Italian businessman Giovanni Battista Meneghini, got custody of during their split, or (even) how many times in a row the notoriously well-endowed Ari schtupped Jackie? (Answer: five.) I'm not so sure.

Greek Fire: The Story of Maria Callas and Aristotle Onassis
By Nicholas Gage; 424 pages; Alfred A. Knopf; $26.95.

America's Queen: The Life of Jacqueline Kennedy Onassis
By Sarah Bradford; 500 pages; Viking; $29.95.

There are excellent accounts of Callas's life and art around, none better than the appreciative essay by John Ardoin in his 1974 coffee-table book *Callas* and Onassis, who emerges in

Photographs: Andrew McCau

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both biographies as an engaging and impressive figure, surely deserves an excellent biography of his own by now. As for **Greek Fire**, it's all facts but no story—as if *Romeo and Juliet* had been reported in the D section of the *Times*. For all its references to "fire" (in the title but also in not one but *three* epigraphs), Gage's book is a waterlogged affair.

BEFORE I PICKED UP **America's Queen**, the new biography of Jackie O. by Sarah Bradford (whose previous books include bios of Queen Elizabeth and Princess Grace), I thought there was nothing about her that I, a faithful if surreptitious checkout-line reader of the tabloids, didn't already know. I was right. Bradford has done meticulous research and is admirably fair-minded: Her book is neither celebrity bio, the prose equivalents of Doritos, nor one of those hagiographies the Kennedys still manage to inspire. Her access to Mrs. Onassis's personal papers, and to her sister Lee, will undoubtedly give this thorough life story an authority the others can't claim. And yet there's nothing here that's fascinating or really new; I wasn't very far into it before I started craving the taste of nacho-cheese-flavored you-know-whats.

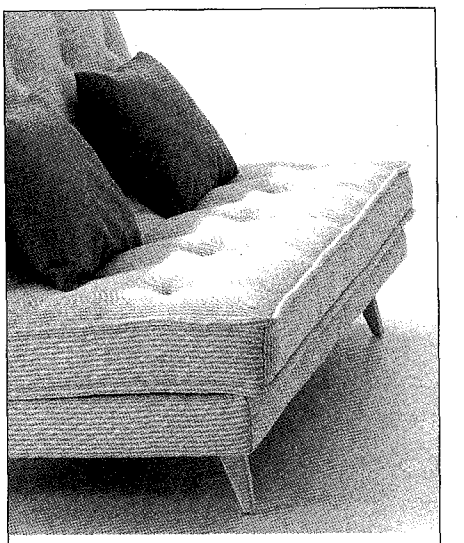
Bradford, like Gage, constructs a narrative whose contours we already know: the privileged if not superrich East Hampton childhood; the womanizing father and horrible mother; the difficult marriage to the staggeringly unfaithful JFK ("I get a migraine headache if I don't get a strange piece of ass every day"); the compulsive profligacy (Jackie's personal expenses for three months in 1961 totaled $35,000); the history-making four days in November; the affair with Bobby (Jack had done Lee Radziwill, so why not?); the snaring of Onassis, followed by even more epic spending; and, finally, the post- White House years of children, a new career, Maurice Tempelsman, and a sadly premature death just as she had achieved a hard-won equilibrium.

Unfortunately, the new material doesn't really add anything; and Bradford's thoroughness, while laudable, manifests itself in a wearying tendency to support each narrative moment with numerous quotes from various sources. "Jack encouraged his staff to have sexual relationships," she writes, and then dutifully quotes someone saying, " 'Everybody on earth had an affair in the White House.' " Five hundred dense pages of this makes for slow going. The result is a narrative with a dissertation-like quality that Onassis herself—who by all accounts was an exceptionally good editor and a passionate reader with a sly sense of humor—would surely have excised had she had the chance.

What's missing in both books is drama. I've always been struck by how writers generally refer to Callas as being Greek, although she was in fact 100 percent American: She was born in Flower Fifth Avenue Hospital in Manhattan, and her English had the hard contours of a curb on the Grand Concourse. ("Lay off of me, will ya?" she once yelled at a reporter.) If she's Greek, then my dad, also a first-generation American, is Latvian. And yet you can see where the temptation to call her Greek comes from—and why it's so irresistible. The triumphs and defeats of Callas's life (and Jackie's and Ari's, too) were so extreme, and their lives lived so publicly, that they ended up seeming less like real people than like archetypal characters from Greek tragedy or myth: the high priestess who sacrifices herself to an all-consuming deity; the youthful bride transformed by Chance into the suffering widow of a fallen king; the Eastern potentate whose vast hubristic wealth invites terrible punishment from Heaven. What makes Callas and Jackie and Onassis so compelling is that they're merely reincarnations of familiar characters—Iphigenia, Andromache, and Priam—from age-old narratives that have much to tell us about art and beauty and greed and despair and death.

"What makes Callas and Jackie and Onassis so compelling is that they have much to tell us about art and beauty and greed and despair and death."

So the irony of these projects is that telling us more about these people—more facts, more details of the kind that both authors supply in such profusion—doesn't add anything crucial. (In a way, it makes no difference whether Callas lost a fetus or bore a child: It's her *childlessness* that's crucial.) We've known everything about these people for a while now, and yet we keep wanting more. But more what? At this point, these three don't need a biographer. They need a playwright. ■



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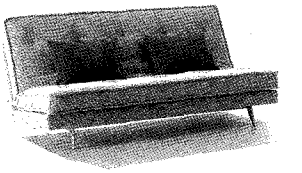

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Infighting Irish

Sean O'Casey's *Juno and the Paycock* is a well-acted comedy-drama set against a background of Irish civil strife; Craig Lucas's *Stranger* should have remained a stranger to the New York stage.

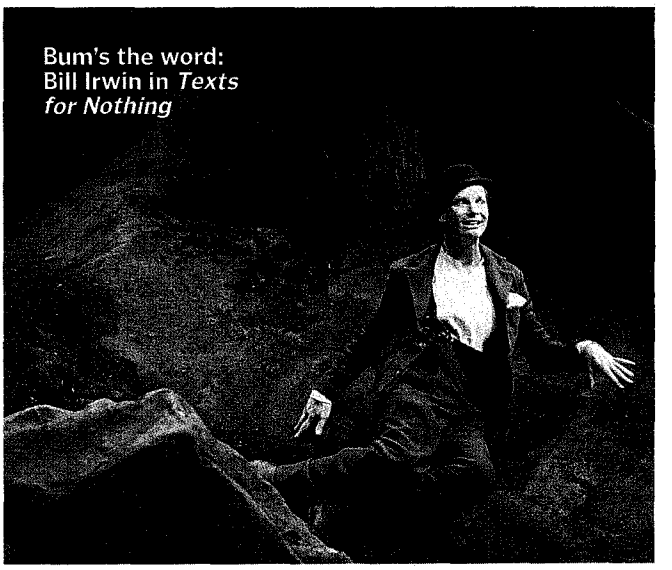
OF THE THREE ROUSING tragicomedies of Sean O'Casey, the so-called Irish trilogy, **Juno and the Paycock** is the most popular, *The Shadow of a Gunman* the most moving, and *The Plow and the Stars* the most accomplished. *Juno* (1924) established O'Casey as the heir to Synge, and it is to them that, to this day, most of Irish drama is beholden.

The three plays, concentrating heavily on the Irish lower and shabby-genteel classes from which O'Casey stemmed, are a triptych of Ireland's bloody road to emancipation. *Juno* takes place shortly after the signing of the Free State Treaty, amid the violent conflict between the Free-Staters, willing to accept near-autonomy within the Commonwealth, and the diehards, for whom only complete independence would do. The play's Boyle family and their neighbors are caught up in this internecine conflict, but are also prey to the grinding poverty inflicted on them and the various indignities they heap on themselves.

Juno Boyle, the indomitable mother (a tribute to the author's beloved mom), does everything possible to keep the centrifugally careering family together. Captain Jack Boyle is a loafer, boaster, and boozer, Juno's chief cross to bear, and the posturing peacock of the title. Their young son, Johnny, has a gimpy leg and a missing arm (not, as in the current production, in a sling) thanks to his involvement with the diehards, of whom, because of a broken oath, he now lives in terror. The family's primary breadwinner is daughter Mary, a staunch union member now on strike, wooed by Jerry Devine, than whom she hopes to do better. Charles Bentham, the schoolteacher she dotes on, impregnates her and leaves for England. Jack is thick with Joxer Daly, his fellow toper and toady, an even worse parasite than the Captain off whom he scrounges.

These are the main characters of the play, the self-taught O'Casey having brilliantly learned from the self-taught Shakespeare how to mix antithetical genres. *Juno* is a trickily teetering play. When R. S. McConnell inquired in a letter whether the ending is comic or ironic, O'Casey replied (October 22, 1962) that in his view it is "ironic, equally tragic, and equally comic; so, God help you, you must sort all this out." The ending, which sums up the play, must be delicately balanced. Unfortunately, God seems to have been disinclined to help John Crowley, the director of the Roundabout revival, to sort things out.

After Johnny has been killed and the stone-broke Juno takes off with her ostracizable daughter for an uncertain future, Jack and Joxer stagger drunkenly into the empty apartment, the creditors having removed the furniture. Jack the sucker blames everyone but himself as Joxer the bloodsucker eggs him on. The ending is one of commingled absurdity, grotesquery, and pathos, summed up in Jack's curtain line, the semiliterate man's favorite apothegm boozily stammered out: "The whole world's . . . in a ter . . . rible state o . . . chassis!" The misuse of *chassis* for *chaos* makes it even more laughable. But Crowley has Jack lying, not, as indicated, sitting, on the floor; the stage is in near-total darkness, and Joxer, instead of merely usurping the last stick of furniture, a trundle bed, walks out on the Captain. That spells tragedy, leaving things improperly sorted out.



Bum's the word: Bill Irwin in *Texts for Nothing*

Juno and the Paycock
By Sean O'Casey. Directed by John Crowley at the Gramercy Theatre.
Stranger
By Craig Lucas. Directed by Mark Brokaw at the Vineyard Theatre.
Texts for Nothing
By Samuel Beckett. Directed by Bill Irwin at the Classic Stage Company.
See Theater listings for details.

There is, however, enough to recommend this revival, which probably played even better in London's Donmar Warehouse, where, with a largely different cast, it originated. Dearbhla Molloy, a fine actress and holdover, comes very close to getting everything out of the heroine—not for nothing called Juno—and misses out only on some ultimate intangibles. As Jack, Jim Norton is not far behind, perhaps slightly overemphasizing the part's farcical aspects. The supporting cast is generally on target, with only Cynthia Darlow, as the neighbor Maisie Madigan, putting on a brogue thicker than Mulligan stew and virtually impenetrable. A graver problem is the Joxer of Thomas Jay Ryan, miscast (too young, too robust) and not up to the role's subtler gradations.

Rae Smith's set and costumes are

Photograph by Dixie Sheridan

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uitably shabby, and Brian MacDe-
itt's masterly lighting is yes, comic,
ronic, and tragic.

AFTER THE REAL METTLE HE SHOWED
vith *The Dying Gaul,* Craig Lucas is,
n his new **Stranger**, back to his old
ad tricks. The play steals from the
rashy novel *No Orchids for Miss Blan-
lish,* itself a steal from Faulkner's
oorest, *Sanctuary.* It concerns two
razies, Linda and Hush, in adjoining
eats on a flight from Philadelphia to
Seattle, which is also the author's flight
rom reality, if not sanity. Linda and
Hush brutally torture each other, ex-
cept when Linda, in flashback, is tor-
uring her husband, Frank, or either
one of them is mentally torturing him
or herself. In the few moments of
respite, the author merely tortures us
vith his beastly cutesiness.

From the very outset, when a stew-
ardess's preposterously stretched-out
announcements run over or under the
dialogue, we are in trouble. Hush is a
newly converted Bible-toting-and-
quoting fanatic, just out of fifteen
years' imprisonment for having kid-
napped a young woman and held her
chained in a trunk of his isolated
mountain cabin, feeding her scraps for
a year. Linda, who grooves on the sto-
ry she coaxes out of him, reciprocates
with the tale of how she chained up
her husband, doused him with lighter
fluid, and threatened him with lighted
matches.

In Act Two, Hush follows Linda to
her isolated mountain cabin, where
she chains him up, doesn't let him go
to the bathroom, and threatens him
with a carving knife when not stuffing
him into a trunk. I won't give away the
ending, but must note that Act Two is
played out in a kind of ghastly double
exposure of Now and Then. You may
guess who Linda is, but not who ends
up in the trunk. (One hint: not the
script, which most deserves to.)

When the dialogue shakes off the
cutes, it is often for monologues chop-
pier than chicken livers, suggesting
that in the proximity of Lucas's writ-
ing, a trunk, provided only that it is
soundproof, becomes a choice loca-
tion. I have no idea whether Kyra
Sedgwick and David Strathairn, good
actors elsewhere, give valid perfor-
mances: There are no guidelines for
how drivel should be performed. I can,
however, affirm that David Harbour,
who plays three lesser roles, is dread-
ful, and Julianne Nicholson, who plays

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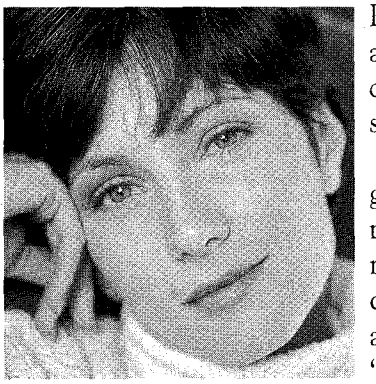

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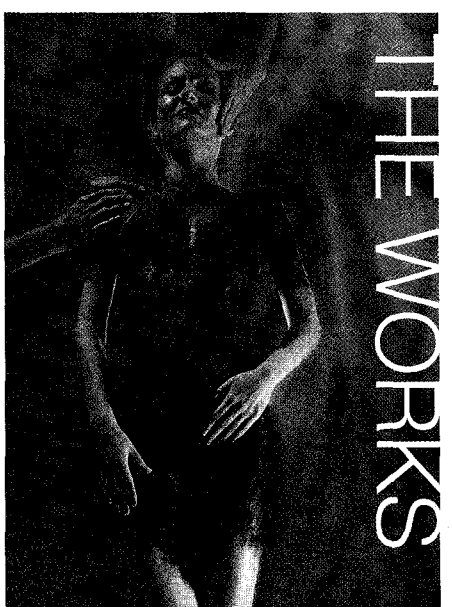

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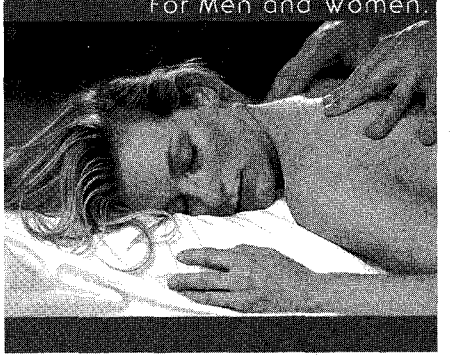

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ditto, is perfectly enchanting.

Mark Brokaw, an able director should have been as ashamed to direc this as the actors to act in it. Neil Pa tel's neat sets and David Van Tieghen and Jill B. C. Du Boff's sneakily teas ing music are wasted on it.

SAMUEL BECKETT'S **Texts for Nothing** even more minimalist than his plays were emphatically not meant for th stage. A very good actor, preferabl but not necessarily Irish, should rea them from a lectern. Their locus i Beckett's favorite venue, a huma mind; their subject, language, whic that mind revolves within itself, des perately and comically trying to kee itself busy, somberly amused, and, a least nominally, alive. It is not to b acted out, however cleverly, by clown ing on a hillside harboring puddles holes, rocks, and other pitfalls; th words are not to be spoken wit meaningless changes in pitch, vol ume, and tempo.

Bill Irwin, a gifted clown but dubi ous adapter and actor, saddles Beck ett's meanings with a scenario tha can do nothing but obscure or oblit erate them. Eighty minutes of this ar not recommendable, especially not i the CSC's seats, inimical to Mor pheus.

That said, Douglas Stein's hillside covered in red sand and sprouting spo radic weeds, is very nicely designed and Irwin slides beautifully down it, es pecially when he's trying to go up. It i also cogently lighted by Nanc Schertler, although Anita Yavich' Beckettian bum costume, complet with somewhat flattened bowler hat, i getting to be a bit of a cliché. And Irwi is properly acrobatic in every way, in cluding eyes that pop out farther, and mouth that opens in more assymetri cal ways, than you could imagine. O course, he has done this misguide show once before, in 1991, but exper tise, however repetitious and pighead ed, must be recognized.

Still, what is this mania for one man shows of any and every stripe that threatens to engulf our theater? Yes, they are cheap to mount, and yes they can be fitted into almost any kin of premises, and yes, costs are risin everywhere and cutting them seem more and more mandatory.

Even so, is that why Aeschylus intro duced the second actor into drama starting the real theater—just so w could retrogress into prehistory? ■

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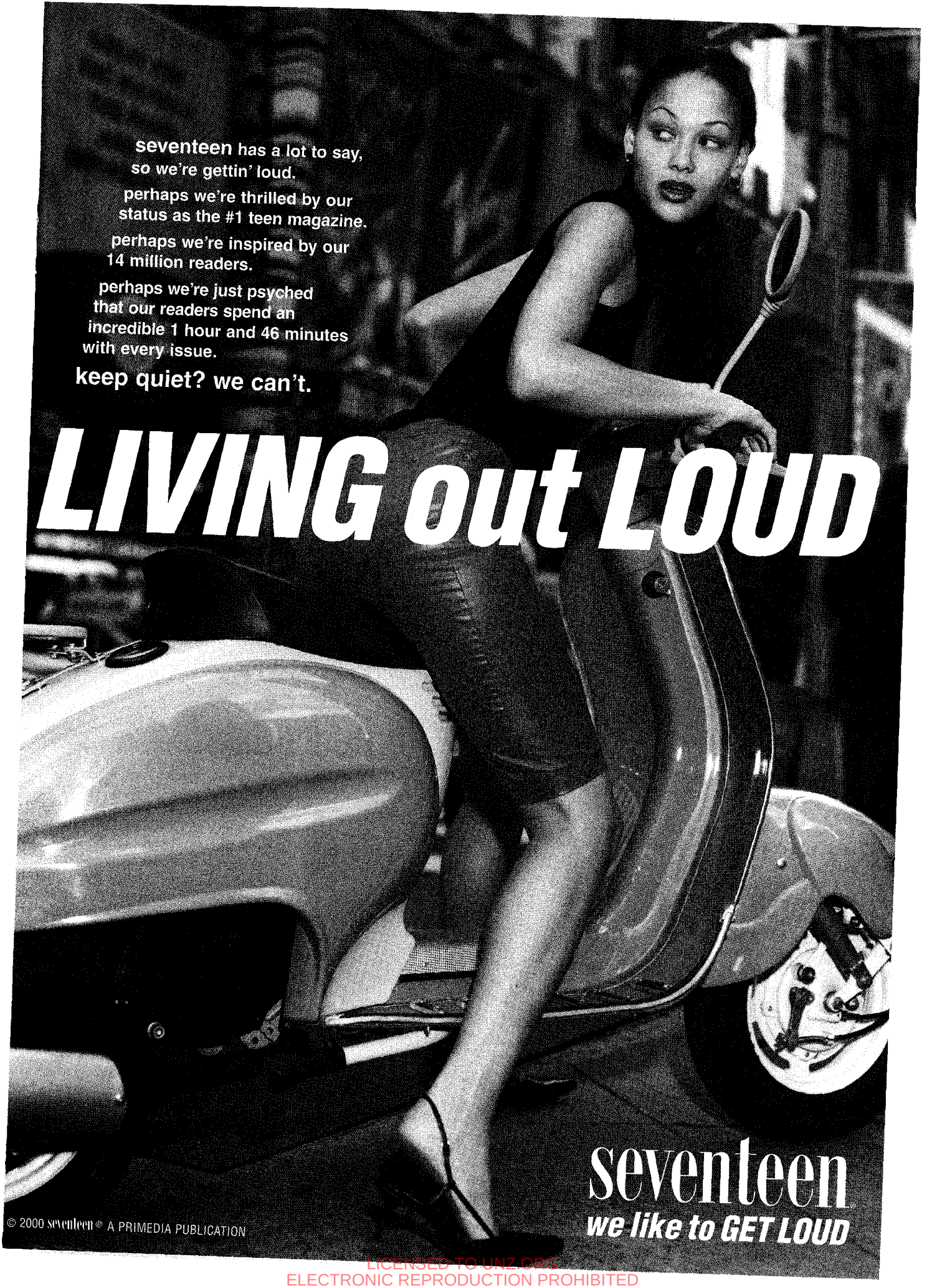

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ART MICHAEL BRENSON

Natural Woman

Jackson Pollock taught Lee Krasner the difference between art that imitates nature and art that is itself a force of nature; a retrospective shows what a dazzling student she was.

COMING TO TERMS WITH **Lee Krasner** has not been easy. Unlike other Abstract Expressionists, such as Franz Kline, with his muscular black scaffoldings, or Mark Rothko, with his billowy rectangles of vibrating color, Krasner did not have an immediately recognizable (or easily marketable) style—what today we'd call a brand. Because even her most celebrated paintings suggest the earlier achievements of others, her originality is not immediately apparent. And even now, sixteen years after her death at 75, she is best known as the wife of Jackson Pollock, the signature Abstract Expressionist, who died in a car crash in 1956 while driving with his lover as Krasner was vacationing in Europe at the beginning of their trial separation. Because Krasner never demanded a place in art history, as Pollock, Barnett Newman, Willem de Kooning, and the other Abstract Expressionist guys did, her work can still be lost in the Pollock-Krasner spectacle of art, cars, booze, sex, guilt, and death that really is the stuff of myth.

For the most part, the retrospective at the Brooklyn Museum of Art serves Krasner well. Charlotta Kotik, the museum's curator of contemporary art, has given her paintings the space and light they need. Its relatively small size—only 60 works are exhibited—brings out the intimacy of the work and helps make Krasner's oeuvre accessible. We get to the important paintings quickly. Krasner's academic and modernist art training and her important early interests in Surrealism and Picasso are acknowledged succinctly. With the "Little Image" series of 1946 to 1950—dense, intricate paintings, crowds and forests of tiny jumbled marks and ancient-looking signs—we are plunged into Krasner's world. In the more expansive collages of the early fifties, the compacted energy of the "Little Images" seems to explode, and Krasner's jagged strips and ovals begin to suggest arenas of conversation and violence, laughter and threat.

The heart of the retrospective—organized by art historian Robert Hobbs for Independent Curators International, an exhibition-organizing institution in New York—is a large gallery of paintings from 1956 to 1960. It begins with the eerily fateful 1956 *Prophecy*, which Krasner painted before her European trip. Pollock was disturbed by what Hobbs describes as "the unsettling, accusatory" eye that appears to be incised into the darkness in the upper right-hand corner—watching over the tense interaction between pink and red body parts and hard yellow light—and asked her to remove it. She refused and left it on her easel in July. In August, he was dead.

In the "Earth Green" and "Umber and White (Night Journeys)" series, painted after Pollock's death, Krasner made her biggest leap. Her surfaces open up. Her paint now seems to nestle onto the canvas rather than blanket or silence it. "I am nature," Pollock had declared. Krasner credited him with helping her to understand the difference between observing nature and then painting what she saw, and making the act of painting itself an expression of the movements and rhythms of nature. *The Seasons* (1957), nearly eight feet wide and seventeen feet long, looks as if it was painted less by the hand than by an entire body, feeling its cycles and finding its measure by circulating within the landscape of the canvas. No previous painter gave a female vocabulary of curvilinear forms such monumentality and dramatic potential.

The gallery ends with the magisterial 1960 painting *The Eye Is the First Circle* (1960), which is almost as large as *The Seasons* but monochromatic in feeling. "I couldn't sleep at night," Krasner said of the "Umber and White (Night Journeys)" series. "I got tired of fighting insomnia and tried to paint instead. And I realized that if I was going to work at night, I would have to knock color out altogether because I couldn't deal with color, except in daylight." With its tornadolike webs, its field of eyes, its thrown, rubbed, and smudged paint, its fertile yet burnt

Exploding the canvas: Krasner's *Mysteries*, painted in 1972.

Lee Krasner
Brooklyn Museum of Art; through January 7.

Edward Steichen
Whitney Museum of American Art; through February 4.

See Art listings for details.

Photograph courtesy of the Brooklyn Museum of Art

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browns, this painting compares favorably with any other Abstract Expressionist attempt to paint the sublime. It is an epic poem of freedom and entrapment, intimacy and annihilation, revelation and terror, with the intensity, ambition, intelligence, and courage of art that lasts. Painted a few years after young hotshots like Robert Rauschenberg and Jasper Johns had mocked the vivid gestures and romantic claims of the Abstract Expressionists, *The Eye* announced that Abstract Expressionism was still alive.

Then, however, the show loses momentum and purpose. A good deal less attention is paid to the work of Krasner's last 25 years, and we are given little preparation for the two seventies series that the show zeros in on. One, inspired by ancient alphabets, is marked by clean gestures and clearly delineated, Robert Motherwell–like processions of forms. In the other, Krasner cut up many of the charcoal drawings she had made as a student of Hans Hofmann in the late thirties and collaged them—upside down, right side up, every which way—onto canvases. This was not an artist who treated everything she produced as an artifact of greatness. These paintings are not as immediate as those of the fifties, but they are smart and bold. Though this retrospective makes the case that Krasner was a major artist, it is far from the final word.

EDWARD STEICHEN, WHO DIED IN 1973 AT the age of 93, is not easy to come to terms with, either. His reputation is secure as a master photographer with an exquisite sensibility and eye who inventively explored the technical possibilities of the medium and created unforgettable images of plants, landscapes, cities, objects, and people. In the unusually ambivalent retrospective at the Whitney, his photographs of trees and buildings, avocados and sunflowers, are as remarkable as ever. He began as a romantic who believed that if you knew how to wait for the essence of something without cornering or smothering it, it would emerge, and it would be beautiful and good.

Fashion: A 1925 Steichen portrait for *Vogue*.

But Steichen's full-time commitment to art photography really ended in the early twenties. While chief photographer for Condé Nast (1923–1937), photographing fashion for *Vogue* and celebrities for *Vanity Fair*, he became vitriolic about the preciousness of much art photography. In her catalogue, Whitney curator Barbara Haskell cites his remark "I don't give a hoot in hell" about photography as a fine art. A wall label declares: "He soon came to believe that no qualitative distinction existed between fine and commercial photography and that propaganda had been art's historical function." He began spouting noble-sounding ideas about the populist potential of photography even as his ingratiating idealizations of the fashionable and famous, in Haskell's words, "offered an escape into a fantasy realm of wealth and privilege." Steichen talked democracy and served power.

As much as Steichen may have believed in blurring the line between high and low art, in his work that line remained clear. The most prominent part of the Whitney retrospective is a curved wall with more than 50 celebrity photographs that we arrive at after around two dozen tedious fashion photographs of demure, youthful, and elegant women. In his photographs of trees and plants, Steichen was in search of the spirit or soul of nature. In his commercial photographs, he was intent on investing his glamorous subjects with the same aura of purity and mystery that he saw—and so memorably recorded—in the natural world. Steichen's photographs of Isadora Duncan and Charlie Chaplin, among others, may be memorable, but none of his commercial photographs has the affection and belief that kept drawing him to his beloved delphiniums. Steichen was indeed a master photographer, but his rhetoric of populism and democracy while he was extolling glamour and money make him one of the most exasperating of photography's pioneers. ■

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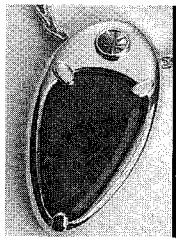

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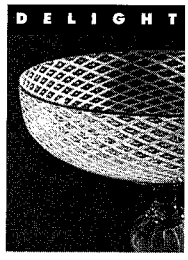

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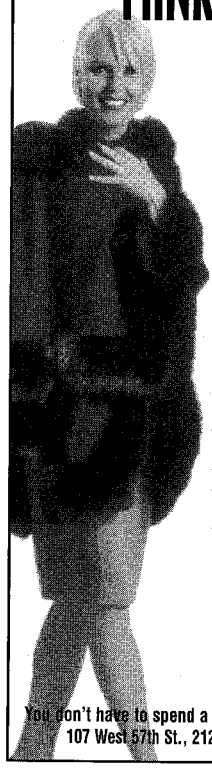

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Jailhouse Rock

The Met finally overhauls *Fidelio,* giving Beethoven's prison-bound opera a grim, updated look while reveling in Karita Mattila's magnificent Leonore.

FOR THOSE WHO CONSIDER **Fidelio** more monument than music drama, the Metropolitan Opera's powerful new production is likely to prove startling, perhaps even revelatory. Yes, the triumph of individual freedom in the face of brutal tyranny fired Beethoven, but he created real people to deliver the message, a fact that director Jürgen Flimm never lets us forget.

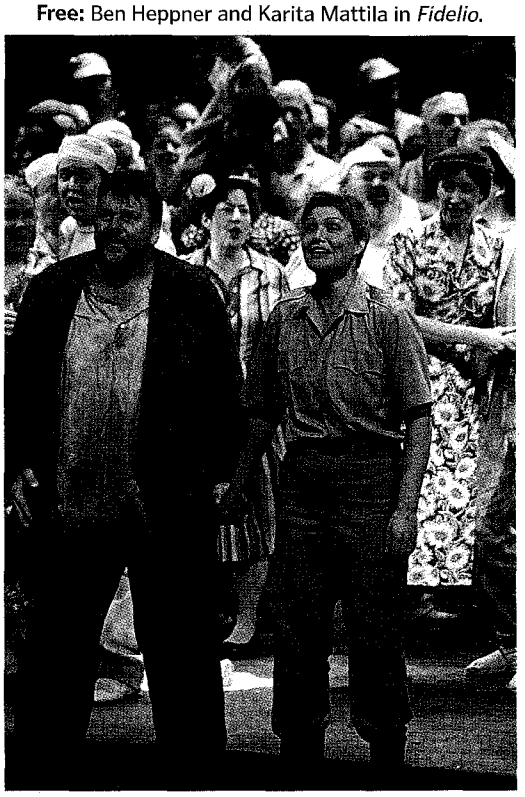
It's often remarked, not always flatteringly, that *Fidelio* begins as domestic comedy, suddenly veers into scene-chewing melodrama, and winds up as a static cantata in praise of Leonore, whose self-sacrificing bravery frees her unjustly imprisoned husband. Flimm seizes on what some would call clumsy dramaturgy and turns it into a virtue. He carefully develops the characters and their conflicting needs in the opening scenes, backs away to show us how the important dramatic action directly evolves from these homely events, and finally integrates everything into the panoramic spectacle that concludes the opera. It's rather like watching a seamlessly made film, one that starts out as a series of close-ups, gradually broadens its perspective to find the larger picture, and ends in one glorious long shot that ties it all together.

Fidelio
New production of the Beethoven opera at the Metropolitan Opera; staged by Jürgen Flimm; conducted by James Levine.
See In Concert listings for details.

José van Dam
Two concerts at Alice Tully Hall; accompanied on piano by Maciej Pikulski.

Robert Israel's sets and Florence von Gerkan's costumes add a touch of film noir to the production's cinematic flavor. Although no specific time or place is evoked, the atmosphere is unremittingly grim and vaguely contemporary—the Act One cell block, in fact, would not be out of place in a Cagney-Bogart-Raft prison movie. Florestan's subterranean dungeon is a dank, subhuman environment, accessible only by a very scary perpendicular ladder. In the finale, a marble statue of the tyrant Pizarro on horseback is toppled and replaced by the villain in person, presumably to be hanged just as the curtain falls. At least that is what it looks like; on opening night, the intent of that last scene was not entirely clear, but I expect it will be more effectively realized in later performances.

Free: Ben Heppner and Karita Mattila in *Fidelio.*



I've seen some compelling Leonores over the years—Mödl, Varnay, Silja, Jurinac, Rysanek, Ludwig, Söderström, Jones—but none ever gave a more complete performance of the role than Karita Mattila does in this production. Mattila may not have a huge dramatic voice, but she eloquently proves that Leonore need not always be sung by an Isolde or a Brünnhilde. When a hefty stand-and-deliver Wagnerian soprano sings the part—a long tradition at the Met—the psychological pressures and physical danger of Leonore's situation are pretty much left to the audience's imagination. Not so here. Between them, Mattila and Flimm show us a conflicted woman under terrific tension in her boy's disguise as a jailer's assistant, desperately looking for a way to rescue Florestan. Despite her total immersion in a character teetering on the edge, Mattila never loses vocal control. Her singing is consistently true and expressive, the bravura passages are thrillingly delivered, and her gleaming, centered tone lights up the entire house.

The rest of the cast is more than worthy of this exceptional Leonore. At the first performance, Ben Heppner misjudged the opening of Florestan's big second-act aria, but he soon found the right tone and sang with disciplined authority. Falk Struckmann refuses to ham up Pizarro's villainy, and his rock-solid portrayal is all the more chilling for its understatement. René Pape (Rocco), Jennifer Welch-Babidge (Marzelline), and Matthew Polenzani (Jaquino) not only have superior voices, but they also bring an added human dimension to their roles. Each has been badly shaken by the life-and-death drama that Leonore brought into their lives, and these ordinary folk will never again be the same.

Most impressive of all is the inspirational account of the score by the Met orchestra under James Levine. One expects instrumental excellence from this superbly trained group of musicians, but I was unprepared for the sharply profiled musical character, emotional fervor, and

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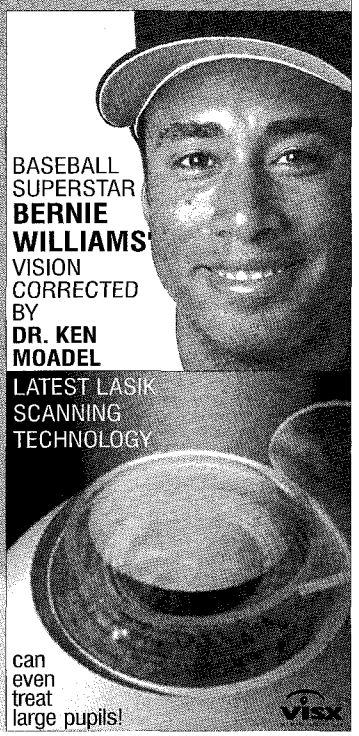

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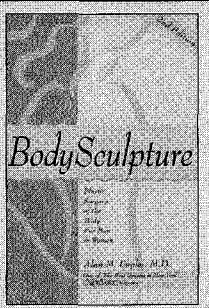

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sheer energy of the playing. This was pleasant surprise for one who usuall finds these qualities lacking in Levine always scrupulously prepared bu strangely vacuous interpretations. I als applaud Levine for having the courag and humility to omit the "Leonore Overture No. 3 between the two scene of Act Two—a real sacrifice for a sta conductor of *Fidelio,* rather like askin Lucia to forgo her Mad Scene. Th overture is, of course, a masterpiece but out of place in this context, espe cially in a production so carefull thought out and dramatically riveting.

José van Dam WAS IN TOWN RECENTL to sing two recitals of French song at Al ice Tully Hall and to repeat his classi Golaud in the Met revival of Debussy *Pelléas et Mélisande.* For anyone wh admires this Belgian bass-baritone's el egant art, it was an opportunity not t be missed—Van Dam has paid few vis its to New York in recent years, and a age 60, he may not be planning man more. Not that there is anything wron with his voice. The suave texture is stil unblemished throughout its range an the purling tone retains its heady ap peal, a sound gently ruffled by the nasa buzz so characteristic of French-speak ing singers and a quality that gives Va Dam his distinctive vocal color.

It is the perfect instrument fo French *mélodie,* flexible enough t project the language with fluidity an subtle verbal pointing, but more tha sufficiently robust to realize the fu musical content of each song. And th two programs were choice, giving du representation to most of the genre' masters (Berlioz, Debussy, Fauré, Du parc, Ravel, and Poulenc) while als exploring a few rarities such as Ibert' *Don Quichotte* songs and Ropartz' brief cycle based on texts by Heine.

Among many moments of heart-stop ping vocal beauty I'll not soon forge were the perfectly placed pianissim "Amen" of Ravel's *Chanson Épique* an the delicate tracery of Duparc's "L'Invi tation au Voyage." Mostly, though, it i Van Dam's ability to integrate notes an words so exquisitely that makes the dif ference, and this deluxe voice was fortu nate to be so securely cushioned by Ma ciej Pikulski's sensitively shaped pian accompaniments. Although we hea him live too infrequently, Van Dam ha preserved much of his song repertory o disc, and it's good to see that so many o his recitals on the French Forlane labe are readily available once again. ■

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Postradical Chic

The formerly iconoclastic Lucinda Childs embraces everything she once rejected; a local standout joins his countrymen for a refreshingly ego-free Ballet Argentino performance.

Lucinda Childs IS ONE OF countless American artists, past and present, who've found themselves far better appreciated abroad than in the States. Last seen in New York in 1994, she has long flourished in Europe, particularly in France, where the government has not only inducted her into the prestigious Order of Arts and Letters but also granted her substantial economic support. This season found her briefly back home, presenting her "Parcours" at BAM's Harvey Theater to an audience that, to judge by appearances, consisted of card-carrying members of the artistic intelligentsia—the type most likely to embrace her aesthetic of luminous minimalism.

"Parcours"—a fluid term best translated here as "journey"—was designed as a retrospective of Childs's long, distinguished history in postmodern choreography. Her career began in 1963, when she was part of the iconoclastic Judson Dance Theater; ten years later, she formed her own company. For the past three decades, she's been an emblem of the new impulse in dance that proposed alternatives to both classical ballet and modern dance in its humanistic, mid-century guise. Run as an unbroken 80-minute program, "Parcours" contains old work and new. It shows Childs hewing to her principles of defiant austerity while entertaining, as time goes by, the wiles of all the fancy things she once refused in order to strip dance down to its essentials.

Aptly, the oldest piece, *Radial Courses,* from 1976, opens the show. Using the light, brisk, precise step that was to become Childs's signature, four men in pale work clothes trace linear, then wheeling paths across the stage. Even when their routes develop some geometric permutations, they remain adamantly clear. The crisp tread keeps a steady pulse that is the heartbeat of the dance. At times, the walking step is inflated to a neat little leap; at its most baroque, it becomes a tiny turn. Still, the travel remains adamantly even-keeled; nothing is allowed to detract from the theme of steady pace. And there's nothing else: no musical accompaniment, no inflection in the movement, no personal expression. The body in space, the step, and the pattern are deemed to be sufficient. And in this modest, handsome piece, they are.

Having reduced her vision of dance to such ground-zero terms, though, Childs had nowhere to go but gaudier. The other works in "Parcours" document her readmitting—on her own terms, of course—all those time-honored, seductive theatrical elements she had scorned: grand scale, music, chic costumes, decorative lighting and décor, dancers recognizing one another's presence, flickers of expression, and even (this is the big concession) nonpedestrian steps. *Variété de Variété,* made just this year, attempts to color standard Childs procedures with generic tango-palace goings-on—a futile task. A typical effort from the nineties, *From the White Edge of Phrygia,* set to a score that sounds like movie music, is conceived in terms of danger-inflected fiery reds and haunting blues. It almost seems to be "about" something: the thrill of sexual antagonism, the melancholy of the lonely crowd. Frankly, it seems a bit cheap.

I'm clearly resistant to Childs's reincorporation of the elements she made her name rejecting. The music seems arbitrarily chosen and used more for atmosphere than for any rhythmic connection to the dance. The natty jumpsuits that have replaced anonymous practicewear scream *designer.* (Alliances between postmodern dance and the fashion world are generally suspect, I think.) The slightly enlarged vocabulary feels skimpy, while the reduced one was amplified by the force of refusal. And it's not just these specifics that are troublesome. In general, Childs shows no taste for the lavish and no gift for it; no wonder her gestures in its direction are trite and feeble.

Of course, there's a problem with the early radical works, too, the ones for which Childs deserves to be remembered. They are so restricted, so uncompromising, that while in short takes the material is undeniably refreshing—even

Antidisestablishmentarian: Lucinda Childs.

Lucinda Childs Dance Company
"Parcours"; Brooklyn Academy of Music, Harvey Theater.

Ballet Argentino
Featuring Julio Bocca; City Center.

Photograph by Michael O'Neill.

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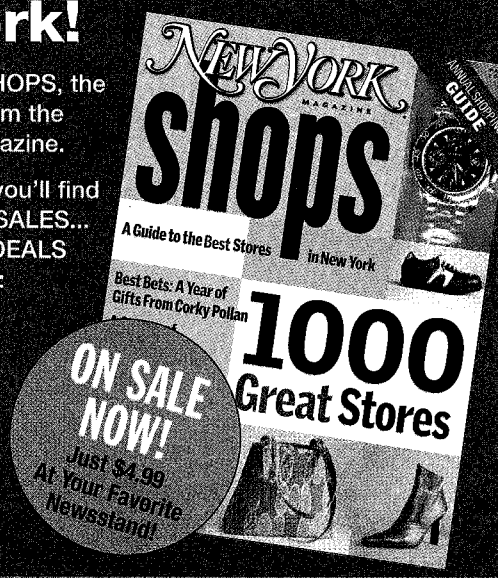

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illuminating—large doses can alienate the viewer by allowing him time to realize how much of life's abundance is being denied. Childs's original principles were bracing and admirable, but dancing, the art of human bodies in motion, rarely captivates through an idea alone.

NEW YORKERS KNOW JULIO BOCCA BEST as one of American Ballet Theatre's sensational male virtuosos. But Bocca is distinguished for qualities beyond his feats of derring-do, and these came to the fore when he appeared at the City Center with **Ballet Argentino**, a company of his compatriots. These "family" circumstances, in which his stardom was acknowledged without his having to prove it, allowed for greater emphasis of the finer points of his dancing: the precision and polish, the deep rhythmic sense, the gallant partnering, and the intelligence and imagination brought to bear on even the most ordinary material.

Given the resonance of his dancing, Bocca can make execrable choreography acceptable—a valuable gift, considering the repertory Ballet Argentino offered. The first half of its single program was heavy on hapless attempts to blend shards of the classical vocabulary with clichés from modern and postmodern dance; the second half was given over entirely to a tango mini-revue that belongs on Broadway, where the obvious and the hard sell can serve to advantage.

Ballet Argentino's dancers are quite wonderful; not a single one of them is really world-class, perhaps, yet they're better able to disarm an audience than most big-time performers in possession of better bodies, more highly developed technique, and greater theatrical know-how. They've been bred as a group to a style securely founded on classical ballet's venerable code of precision, harmony, and aplomb. When it's not distorted by misguided choreography, their dancing is large in scale, open, soft, and light. In enormous leaps, for example, they fly up into the air and soar through it with seemingly effortless calm. Best of all, these modest practitioners present themselves sweetly and guilelessly, convinced, it would seem, that dancing itself, not ego, will win the day. Bocca's manner with them onstage is just right; he treats them as his equals. ■

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Plaza, Not So Sweet

ONEc.p.s. has taken up residence in the Plaza Hotel's late Edwardian Room, and the old-world glamour has been replaced by wacky décor and too-ambitious food. Maybe the tourists won't mind

A STRANGE ALCHEMY takes place in the dining room of a grand hotel. Feasting amid the marbled columns and potted palms on overpriced caviar, say, or tepid beef Wellington, served from a silver trolley, even the most discriminating palates can melt into a kind of self-congratulatory trance. My own parents, discerning New Yorkers in almost every way, have a soft spot in their hearts for the Plaza Hotel. They spent their wedding night there, and they like to return, now and then, to mill around the lobby with all the out-of-towners from Saudi Arabia and Atlanta. Before its demise, my father liked to eat breakfast at the Plaza's Edwardian Room, a grand Oxonian ballroom space fronting Central Park South, and gaze out the giant arcade windows at the horse carriages clopping past. "The Plaza experience is looking out the window," he'd say. "You don't care so much about the food."

So when Alan Stillman, the maestro of highbrow beefeater cuisine (Smith and Wollensky, Cité, Park Avenue Café, etc.), opened his latest restaurant, **ONEc.p.s.**, in the husk of the old Edwardian Room, I took my father down for a look. Adam D. Tihany, the mad colorist behind Le Cirque 2000, has pickled the old oaken walls in soft, caramel colors and placed huge scarlet lampshades over the room's eight original cannonball chandeliers. There are eight arcade windows also, and they're hung now with pendulous floral arrangements of pumpkins, and little trees sprouting from lemons floating in gallons of water. Instead of being presented with tasseled, ten-page menus, diners receive a single sheet of laminated paper, decorated with cartoon drawings of boisterous cows and kooky chefs. The wait staff are dressed in user-friendly denim shirts and brightly colored ties. "It's not the Edwardian Room," said my father as he took in this wild, new scene. "This is a restaurant with *pretensions*."

This is Stillman's backward tactic, of course. He wants New Yorkers to take his piece of the Plaza seriously, so he sends up the old hotel with a variety of gags. The denim-clad waiters ("New Cuisine Wranglers," one person at our table called them) perambulate the simplest plate of frites around the room on heavily linened trolley carts. The menu, as conceived by Stillman's longtime chef sidekick, David Burke, and executed by P. G. Gustafsson, formerly of Petrossian, is filled with strange old-world homages and asides, some of which sound like failed experiments from some demented country-club kitchen. On my first pass through the appetizers, I opted for the crabmeat-stuffed chicken wings with asparagus, a gooey, pointless concoction that tasted of mildly fishy chicken fat. Next came the macaroni-and-raclette-cheese tart, a pricey agglomeration ($13.50) of fifties-era homemaker foods that would have tasted okay if it hadn't been bombed with truffles.

Edwardian surprise: The cavernous room at ONEc.p.s.

Classic Plaza-era dishes like the shrimp bisque and the foie gras terrine were more successful. The bisque was loaded with chunks of shrimp, and the terrine tasted lightly of cranberries and was good enough to be served on its own, without the rest of the odd pupu platter of foie gras items that accompanied it. High-rollers can wallow in eight varieties of shellfish on the menu and two types of caviar served four ways (including Beluga with potatoes and gold leaf, for a cool $100). I enjoyed a burger spiked with foie gras, which came replete with a toad-in-the-hole quail egg cooked into the toast. An equally exotic scrambled-egg dish larded with lobster and caviar was notable for the generous portions of lobster, but for the princely sum of $27.50, the eggs were a little runny.

Stillman's New Cuisine Wranglers are drilled on their separateness from the Plaza, and when you ask if the two institutions share the same kitchen, you'll get an energetic chorus of no's. They'll tell you

ONEc.p.s.
One Central Park South (212-583-1111). Lunch, Monday through Friday 11:30 A.M. to 3 P.M. Dinner, Monday through Sunday 5 to 11 P.M. Appetizers, $8 to $26; entrées, $19 to $34. All major credit cards.

Photograph by Kenneth Chen

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he restaurant's bread and ice cream re made fresh on premises, and that)NEc.p.s. even has its own powder oom downstairs, so needy diners .on't have to wander through the ho-el's lobby. But even these strict mea-ures can't keep a certain robotic, fran-hised feel from seeping in. The most dible entrées follow the simple meat-nd-potatoes formulas perfected in tillman's stable of upscale surf-and-urf palaces. Carnivores will enjoy the teak-frites, a bone-in joint smothered n parsley fries, and my favorite dish n the menu, by far, was a densely sea-oned rack of lamb, accompanied by a rispy disc of shepherd's pie.

But subtler recipes tend to get ooked into oblivion, or slathered to leath with secret sauces. The crisp ressed duck was as big as the sole of ny shoe, and so smothered in a sweet, angled mass of cabbage I put it aside. The sea scallops were passable if you ook out the treacled wheel of black read pudding. Our table's disappoint-d vegetarian thought her mixed or-ganic greens were too salty and com-pared her cannelloni (stuffed with atatouille and roasted eggplant) to Alitalia Airline food, circa 1965. My fa-her was kinder about his salt-cod-and-potato-pancake appetizer ("It's a riple-A cod cake," he crowed) but eemed bamboozled by a lobster dish $34.50, with more frites) molded in he shape of a steak. He took refuge in gimmicky bottle of Fat Bastard Chardonnay ($28, from the Loire, of ll places) and, when he resurfaced, leclared that Stillman was striving to reate a homey, downscale ambience or the people of Lima, Ohio.

Perhaps that's where ONEc.p.s. is eaded. For now, the great hall is dot-ed with all the creatures in the grand New York parade. Troll among the ta-les, and you'll see dowagers dressed n ermine coats, Japanese power cou-les with bouffant hairdos, lunching adies clutching lizard handbags the olor of the sky. They sip on flutes of Perrier-Jouët and pick at operatic lesserts with names like profiterole wans and German chocolate carriage. There are also nice ice creams on offer, nd an impressive Edwardian-style loating island, flecked with slivers of almond. My advice? Go easy on the weets, order a soothing brandy, and gaze out the great windows, at the rees blowing in Central Park. You're t the Plaza, after all, and who goes here for the food? ■

John Leonard's TV Notes

Cora Unashamed (10/25; 9 to 11 P.M.; Channel 13), adapted by Ann Peacock from a story by Langston Hughes, is the first of nine films in which American writers, including Henry James, Willa Cather, Eudora Welty, James Agee, and Tennessee Williams, will get the high-gloss "Masterpiece Theatre" treatment. Cherry Jones is an Iowa matriarch in the thirties whose social ambitions result in the death of her daughter. Regina Taylor, the breadwinner for the only black family in town, is the house-keeper who must speak the truth nobody wants to hear. You will not see two better performances on stage or screen anywhere this season. (Encore presentation 10/29.)

The Last Dance (10/29; 9 to 11 P.M.; CBS) brings back Maureen O'Hara for the third time in one of those CBS movies of the week intended to warm our hearts no matter what, as a retired and widowed schoolteacher whose fail-ing health takes her to a hospital just in time to save the marriage of Eric Stoltz, the staff nurse who was once her student. By the numbers, but the buttons they push light up emotions it's nice to know we still harbor.

When Andrew Came Home (10/30; 9 to 11 P.M.; Lifetime) requires Park Over-all to save her young son (Seth Adkins) first from an abusive father (Carl Marotte) and then from psychologists, school administrators, and state bureaucrats whose only solution for that abuse is to wish the child away to an institution. Inspired, of course, by yet another true story. And we've been here before, often. But the screenplay by Susan Rice has remarkable sinew—even a saving sarcastic humor—and Overall brings it savagely home.

A History of Britain (10/30, 10/31, and 11/1; 9 to 11:30 P.M.; History Channel) follows around the encyclopedically opinionated Simon Schama on his lavishly appointed BBC rounds—from, roughly, 3100 B.C. to Elizabeth I, with a lot of bone-picking and grave-robbing, through Romans, Vikings, Normans, Henrys, Richards, a Stonehenge here, a plague there, and Shakespeare in the wings. Schama, who has written nifty if often wrongheaded books on Holland, the French Revolution, and landscape and architecture (and is awfully hard on William the Conqueror), has the amiable eccentricity British TV loves. For all six hours, he comes on like a polymath cross between Woody Allen and Lyle Lovett. ■

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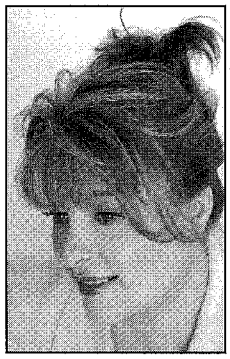

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POP MUSIC ETHAN BROWN

White Riot

To spin gold records out of rock and hip-hop, Everlast aims six feet under, while Limp Bizkit just goes for the lowest common denominator

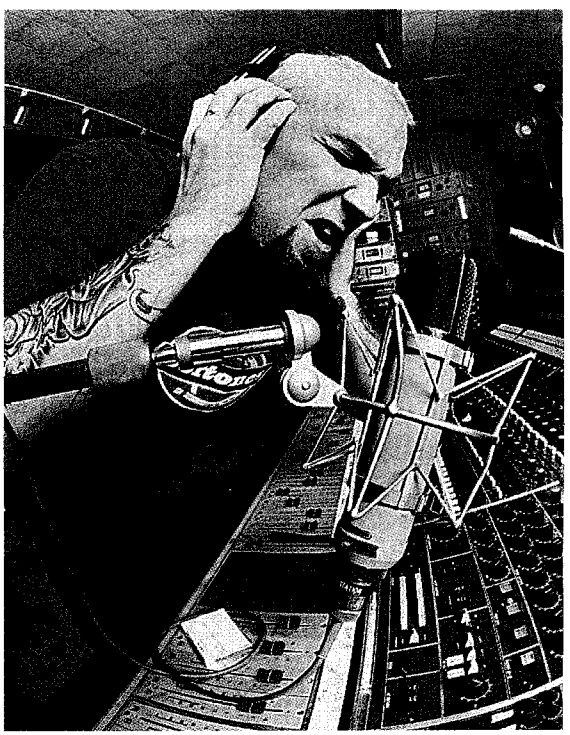
WHEN HIP-HOP rocks—starting with Run-D.M.C.'s "Rock Box," through Vernon Reid's scrawling guitar solo on Public Enemy's "Sophisticated Bitch," and all the way to the new Outkast album—it's usually because the genre's producers need to add an extra layer to their aural assault. When the two are brought together for more commercial reasons, as on 1993's soundtrack to *Judgment Night,* the results feel safe and artificial by comparison.

What's interesting about today's rap-rock hybrids isn't fusion for its own sake but hearing how those who grew up on one genre interpret the other. During the late eighties, hip-hop covered so much musical and lyrical territory—from De La Soul to N.W.A.—that even two artists who grew out of the white rap outfit House of Pain can come up with different interpretations. For former front man Everlast, hip-hop is a vehicle for self-examination. For Limp Bizkit, whose D.J. Lethal started in House of Pain, it's just a means to say "Fuck you."

Everlast, born Erik Schrody, brought blues-influenced introspection (and an acoustic guitar) to his 1998 solo debut, *Whitey Ford Sings the Blues.* A longtime hard partyer who converted to Islam, he wrote ambitiously, if not always eloquently, about death and race on mournful songs like "Ends" and "What It's Like." His second album, **Eat at Whitey's** (Tommy Boy), explores the same ideas, this time by piling on simplistic race-based imagery ("black Jesus," "black coffee," "white devils") and ponderous musings on death ("We're All Gonna Die," "I Can't Move"). This narrow focus might have worked, if Everlast were a skilled enough storyteller to bring anything new to hip-hop's thinking about race and death. But when he isn't spouting hip-hop clichés ("players playin' ballers ballin' "), he's invoking blues ones ("Angel and the gin and the beast within say I'm gonna die").

The rapper's nicotine-scarred voice does sound bluesy, and his raps are serious without being arch like Beck's. The album's sound—a marriage of classical string arrangements and sparse drum beats—makes the guitar stomp of his rap-rock peers seem more one-dimensional than ever. But Everlast's blues are one-shaded—nothing on *Eat at Whitey's* approaches the grim fatalism of the Geto Boys' "Mind Playin' Tricks on Me," Eminem's "Rock Bottom," or even Snoop Doggy Dogg's "Murder Was the Case."

Limp Bizkit also get stuck in sameness, but while Everlast tries to tackle big themes, Limp Bizkit settle for hip-hop's simplest trope: the successful rapper surrounded by jealous "haters." Unlike Puff Daddy, however, Limp Bizkit front man Fred Durst has reason to think the world—or at least rock critics and fellow musicians like Trent Reznor—are out to get him. Thanks to "Nookie," Durst has become a symbol of rap-rock misogyny, and the band's calamitous performance at Woodstock '99—which climaxed in Durst's asking fans to heed the words of "Break Stuff"—has been blamed for much of what went wrong with the festival, from the riots to the rapes.



We swear a lot: Limp Bizkit's Fred Durst.

Limp Bizkit's new album, **Chocolate Starfish and the Hot Dog Flavored Water** (Interscope), begins with Durst's offensive against Reznor ("You wanna fuck me like an animal," he complains, in an interpolation of Nine Inch Nails' "Closer") and continues in the same vein ("My Generation" advises "Don't fuck with this generation") Elsewhere, Durst offers his piggish take-it-or-leave-it stance on relationships ("It's my way or the highway," he gleefully whines on "My Way"), his fantasies of the hip-hop high life ("Livin' It Up"), and his delight with obscenity ("If I say *fuck* two more times that's 46 *fuck*s in this fucked-up rhyme"). Limp Bizkit's music is just as predictable, complete with scratches, guitar squalls, and mosh-pit crescendos.

The lie at the center of Durst's music (and to some extent, Eminem's) is that anti-everything outrageousness is what separates the men from the boy bands. But as Durst's duet with Christina Aguilera on the MTV Video Music Awards proved, the line between the two is erasable with a phone call from Viacom. ■

Everlast
Eat at Whitey's
(Tommy Boy)

Limp Bizkit
Chocolate Starfish and the Hot Dog Flavored Water (Interscope)

Photograph by Doug Bizzaro/Corbis Outline

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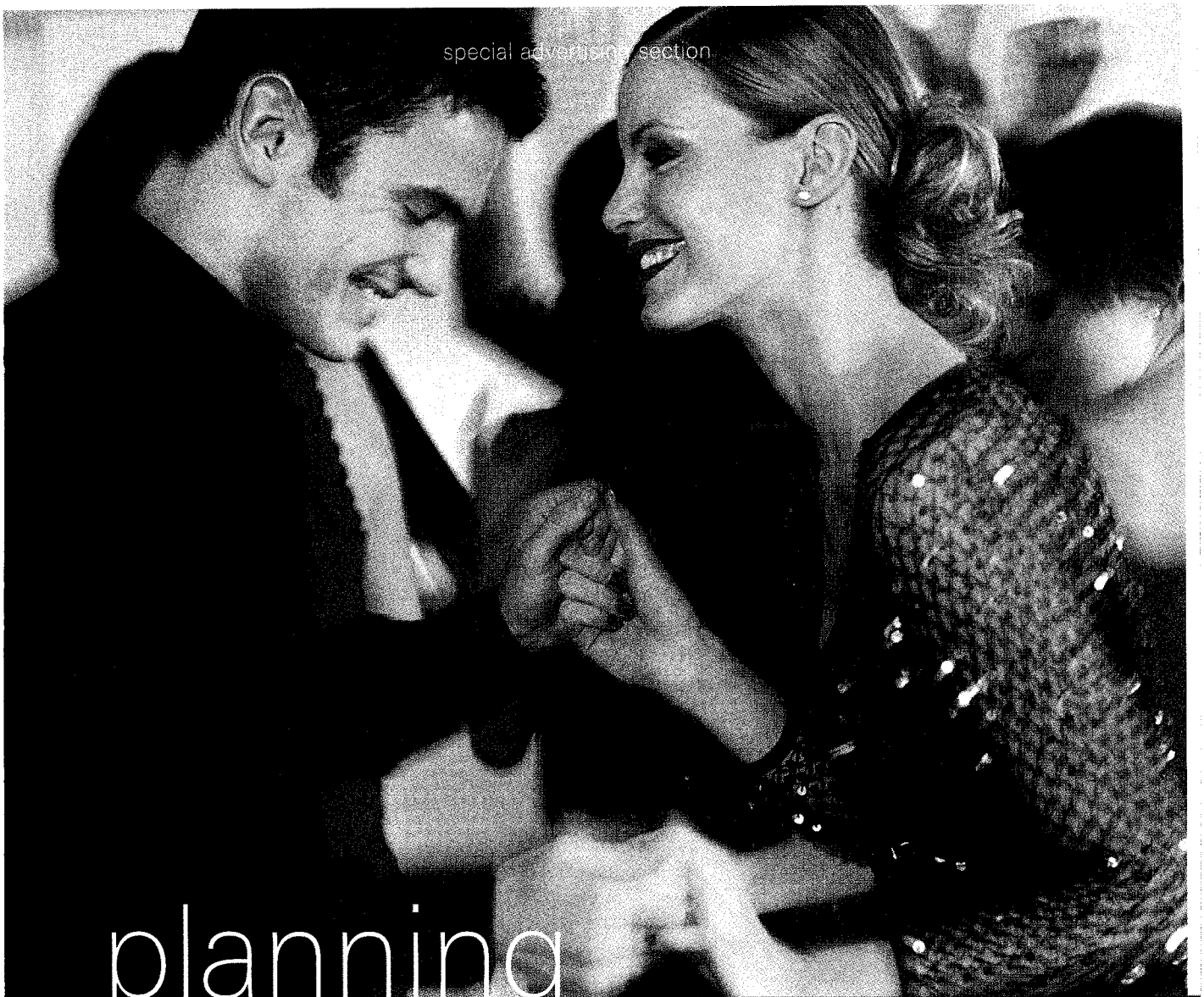

planning the perfect party

The key to planning the perfect party is finding the ideal spot in which to hold it. Here, we've rounded up a roster of outstanding venues. Some are old favorites that just keep getting better. Some didn't exist until a few months ago. We've even included a few distinctly off-the-wall options (a bank vault that seats 130, an Art Deco bowling alley where you can roll strikes in the dark, a hidden loft near the Village, a Champagne bar that was a speakeasy). Uptown, downtown, Flatiron, Riverside. All worth knowing about when it comes time to throw a party.

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landmark occasion

Opened just a year ago behind a facade framed with towering Corinthian columns, **The Regent Wall Street** (55 Wall St., 845-8600; www.regenthotels.com) is now at the top of the list of New York City power addresses. The strictly luxe hotel, a thoroughly stylish revision of an 1842 landmark building, has become the center of attention in the Financial District—boasting the gourmet restaurant 55 Wall, where chef John Halligan's spirited blending of American ingenuity and international flair transforms fresh regional farm ingredients into a vibrant selection of menu choices, and truly distinctive special event rooms are already abuzz with high-profile festivities.

The Executive Boardroom, with a terrace that overlooks Wall Street, offers seating for 20. The Vault, complete with massive steel door and brass fences, also seats 20. And seven other elegantly appointed rooms accommodate as many as 200 for a reception.

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"A note on the menu invites guests to custom-order meal service."

steakout in midtown

With wrap-around 30-foot windows framing a tri-level spectacle of sleek wood paneling, walls hung with original modern art, and vast expanses of gleaming slate floors, **Del Frisco's Double Eagle Steak House** (1221 Avenue of the Americas at 49th St., 575-5129) opened in March. The aptly named "Power Bar" dominates the block-long main level dining room, while the Mezzanine maintains a discreet, and most romantic, view of the action from above. There's a clubby, 50-seat cigar lounge hidden just off the Mezzanine, a plush den furnished with overstuffed easy chairs and sofas. And on a lower level is the Wine Cellar, a chic private dining room with tables set at the center of a glass-walled display of the restaurant's 950-vintage wine collection.

True to the concept that has made Del Frisco's a success in Dallas, Denver, Fort Worth, Orlando, and Las Vegas. The carefully orchestrated menu includes Beluga caviar, oysters on the half shell, lobster, and daily seafood specials. And, of course, a two-fisted list of USDA prime, corn-fed, wet-aged beef that ranges from filet mignon and prime ribeye, to a 24-ounce prime porterhouse and the signature bone-in, 26-ounce double eagle strip steak.

The beef arrives straight from the midwest twice a week, is never frozen, and is cut to order off the loin. The lobster is cold-water Australian tails. Bread and desserts are house-made daily. The menu even invites guests to custom-order the pace of meal service—from hurry-up to slow and drawn out.

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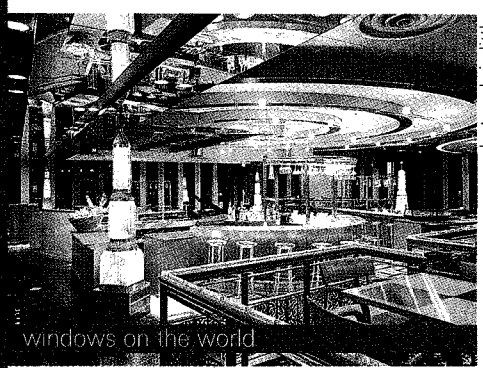
cloud nine

The sky-high view alone makes **Windows on the World** (One World Trade Center, 524-7000; www.windowsontheworld.com) a sensation. This is, after all, a restaurant on the 107th floor, with a dazzling decor whose Champagne-toned interior shifts mood as sunshine and moonlight filter through a panorama of double-height windows.



windows on the world

photo: chris little

Equal to the view is chef Michael Lomonaco's exuberant American cooking that showcases dishes like pan-roasted sea scallops, fresh Hudson Valley foie gras, ribeye of American buffalo, beer-braised short ribs of beef, and lab T-bone chops. And the menu is complemented by a list of over 1,500 wines and Champagnes.

There are three distinctive dining spaces, all with IMAX® views to the horizon; the expansive Windows on the World, the wood-paneled and intimate Wild Blue, and the eye-popping Greatest Bar on Earth.

about time

It is hard to imagine a more perfect match for the thoroughly contemporary Adam Tihany-designed hotel, **The Time** (where guests can choose a red, blue, or yellow room) than **Palladin** (224 W. 49th St., 320-2929; www.thetimeny.com), the spare, modern brasserie featuring exceptional chefs Jean-Louis Palladin and Jean-Louis Dumonet. These masters of culinary mosaics blend separately crafted ingredients into such creations as lime gravlax of grouper and salmon, Kentucky short ribs pot-au-feu, and free-range chicken crepinette with artichoke ragout. The same menu is also available to private groups in the lofty retreat known as The Glass Pavilion, the penthouse-level all-glass atrium that accommodates 40 for receptions, or 30 for seated dinners. Right next door is a triplex suite, with 360-degree views and two terraces—perfect for a reception for up to 100.

tsar power

The recent restoration of the **Russian Tea Room** (150 W. 57th St., 974-2111; www.russiantearoom.com) not only returned the original cafe to its former splendor

the time

russian tea room

and introduced the French technique and Russian vigor of chef Renaud Le Rasle's cooking, it also added stunning private dining rooms that never existed.

The second floor is a wild, two-story fantasy under a stained-glass ceiling, with intimate banquette seating, and a 15-foot-tall Russian bear aquarium alive with baby fish. The Bear Ballroom, on the third floor, is gold, glass, and brass, featuring etched mirrors, that depict cavorting bears and rabbits, as well as bronze chandeliers adorned with frolicking brass bears. The entire fourth floor is a suite of three connecting salons with walls of inlaid faux wood, carved mirrors and a grand fireplace. The festive menu includes signature dishes like blini, borscht, and chicken Kiev. Carved ice palaces accompany servings of vodka and caviar.

tavern on the green

Set amongst the splendor of Central Park, **Tavern on the Green** (Central Park at W. 67th St., 873-3200; www.tavernonthegreen.com) boasts gorgeous landscaped gardens, romantic fountains, and stately trees. A menagerie of topiaries, and six dining, rooms make it

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tavern on the green

the ideal celebration venue. Tavern's event specialists cater to your every need with one-stop shopping, including floral arrangements, photography, entertainment, party favors, and other particulars. Tavern on the Green's Web site lets you take a virtual tour of the various rooms, submit dates for consideration to the private dining department, and work with possible budgets online.

grand style at the grand hyatt new york

Anthony Arbeeny cooks for "the curious minded" at the **Commodore Grill** (42nd Street and Lexington Avenue in the Grand Hyatt New York, 850-5999). The Euro-style cafe, which opened one year ago, is a lavishly wood-paneled Art Nouveau dining room lined with sprawling banquettes, each backed with a massive mirror.

The menu favors light, fresh dishes, with an entire section labeled "Simply Grilled" that features such options as Angus filet mignon, Montauk tuna steak, a double-cut pork chop, and chef Arbeeny's prized "natured" saddle of veal that is raised specially in California just for him.

Poised as it is above Grand Central Terminal, with a wall of windows overlooking Lexington Avenue, Commodore Grill is a popular power dining spot, with private parties occupying a comfortable section of the restaurant, or taking over the clubby lounge at the back that cozies up to a rounded marble-topped bar.

a discreet retreat

The quintessential home-away-from-home boutique hotel, **The Mark** (Madison Avenue at 77th Street, 744-4300, ask for catering; www.themarkhotel.com) created the Townhouse floor for people who appreciate the many charms of playing host away from home. Up a graciously curving stairway from the welcoming lobby are six private rooms that can be configured for a party of 10 to 300. The center of attention is the glass-roofed Greenhouse and its neighboring Drawing Room, and four elegant rooms that have wall-to-wall picture windows overlooking the street and Madison Avenue—and movable soundproof dividers that provide maximum flexibility for the comfortable space.

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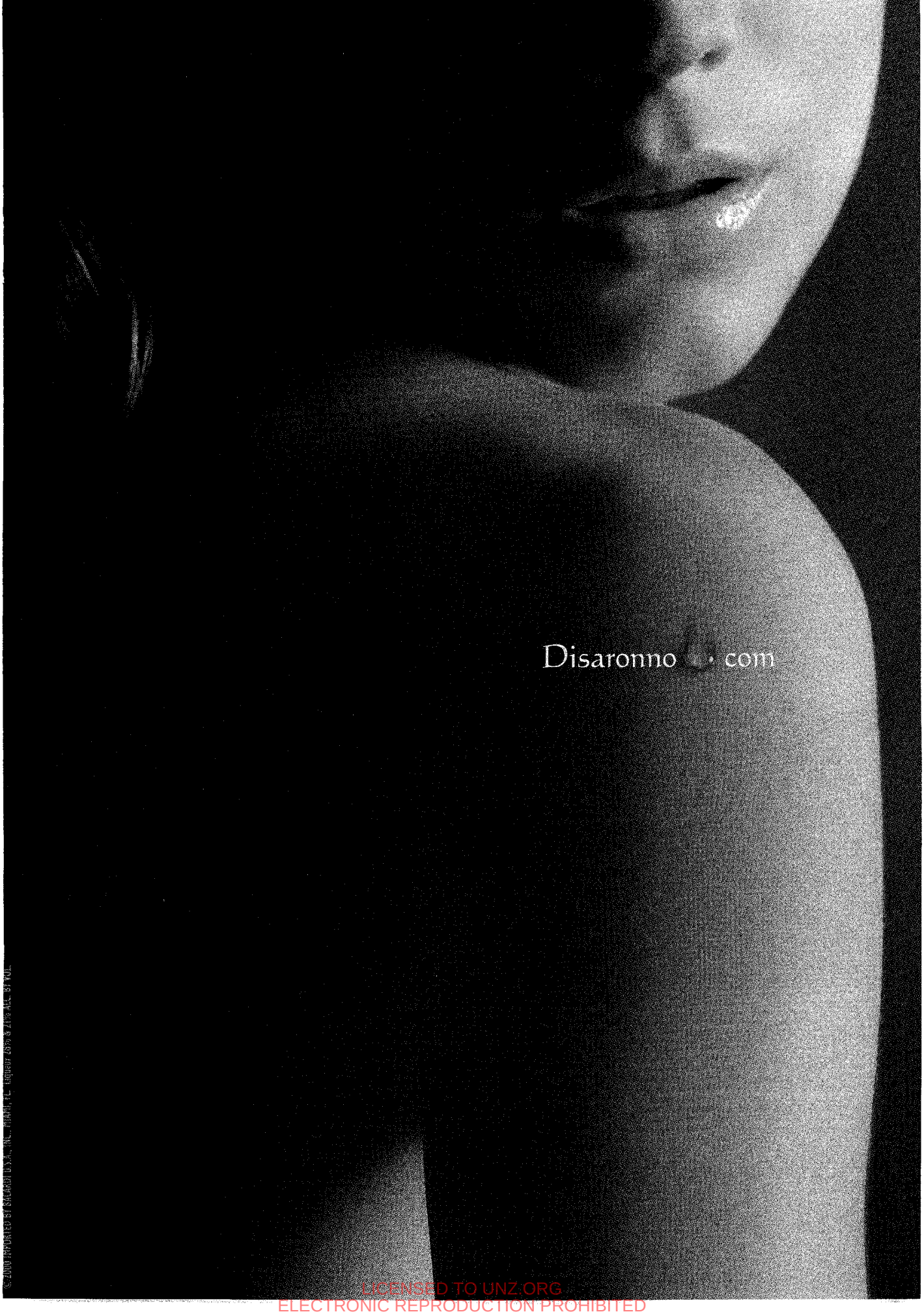

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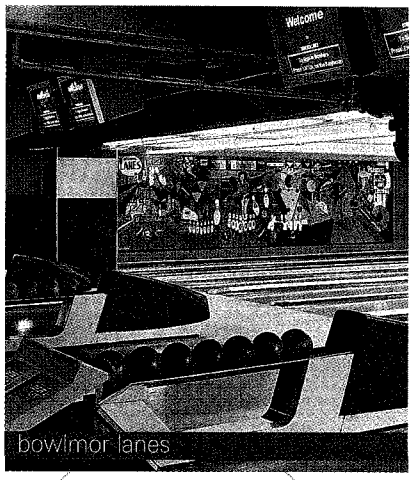
Catering service is under the direction of executive chef David Paulstich, whose menu for Mark's, the hotel's elegant split-level dining room, blends French, Mediterranean, Asian, and American influences.

prime time

It's always showtime at **Morton's of Chicago** (551 Fifth Ave. at 45th St., 972-3315 and 90 West St., 732-5665; www.mortons.com). The dining rooms are genteel, club-like settings with plush seating, etched glass partitions between tables, and the spectacle of a bustling exhibition kitchen. The menu arrives as a grand presentation of he-man cuts of USDA prime aged beef steaks, whole Maine lobsters flown in daily, and a cornucopia of hand-picked vegetables laid out on a cart rolled to your table.

morton's of chicago

The restaurant's Boardrooms take this same ambience and customize it in a private club atmosphere for 10 to 100 guests. Meal service may draw upon such signature items from the menu as the 20-ounce New York sirloin, 14-ounce double-cut filet, or the house specialty 24-ounce porterhouse. Or you may



bowlmor lanes

consider options from the catering menu that includes hors d'oeuvres, buffets, and themed events. Not to mention a wine list that tops 500 selections.

lucky strike

It's not your ability to bang out a strike or pick up a seven-ten split at **Bowlmor Lanes** (110 University Pl., 255-8188; www.bowlmor.com). It's your ability to party, and maybe even look ridiculous rolling a gutter ball.

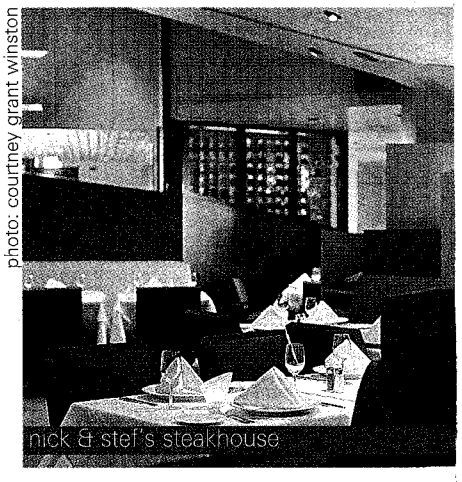
This is, after all, a bowling alley that boasts an Art Deco dazzle of bright colors and splashy graphics, stainless steel walls, a club-quality sound system, a curving 65-foot main bar with a polished vintage bowling lane for a surface and, a menu that fills the vast expanse between pizza and rosemary-seasoned grilled leg of lamb. Oh, and 42 gleaming maple lanes that have been bowled by everyone from Richard Nixon to the Rolling Stones, equipped with a black-light system that turns the place into lights-out disco bowling complete with pins that glow neon. The lanes are split between two floors. The lower level has a cozy VIP lounge with room for 70, with portholes providing views of the pin-splattering action.

exit ewing, enter nick & stef

At Madison Square Garden it's good-bye Ewing, hello Nick and Stef. **Nick & Stef's Steakhouse** (9 Pennsylvania Plaza at 33rd St. and 8th Ave., 563-4444; www.nickandstefs.com) opened last month, modeled after chef Joachim Splichal's enormously successful Nick & Stef's in Los Angeles.

Chef Splichal's cooking shows roots in the French classics, with a California sensibility that lightens the tone and adds surprises, an LBLT (lobster, bacon, lettuce and tomato sandwich) for example. Or the "harmony of 12s" choreography of the menu (12 starters and salads, 12 vegetables, 12 steaks, chops and grilled dishes, 12 sauces, 12 potato dishes). A stainless steel-and-glass dry-aging chamber artfully displays USDA Prime and Certified Angus steaks on your way to a light ash wood-paneled dining room furnished with deep booths upholstered with leather and backed with dramatic parachute silk.

photo: courtney grant winston


nick & stef's steakhouse

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heaven on the15th floor

Imagine a sumptuous maharajah's pleasure palace perched in a penthouse overlooking all of Central Park and you've reached **Nirvana** (30 Central Park So., 486-5700). With its dining room set under a multi-colored tent, and a panoramic plate-glass wall along the entire front of the room, Nirvana may be the grandest Indian restaurant anywhere. And this year, owner and designer Shamsher Wadud is celebrating his 30th anniversary by installing even larger windows, marble floors, and a glass wall between

nirvana

the dining room and the lounge that will have a new heart-shaped bar inlaid with intricate mosaic details. Nirvana features party-ready special feasts of 20 to 40 exotic items, as well as a vast a la carte menu.

aW shucks

The hand-lettered daily menu at the **Grand Central Oyster Bar & Restaurant** (Lower Level of Grand Central Terminal, 490-6650) lists 25 to 30 varieties of oysters, as well as

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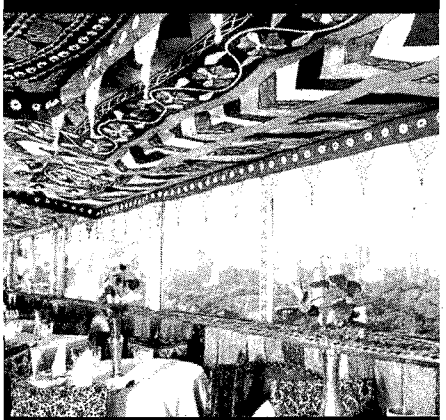

nirvana

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seafood appetizers, soups, stews, house-smoked fish, dozens of types of fish noted under "Today's Catch," and a truly decadent caviar sandwich. A menu that starts fresh each day with chef Sandy Ingber's four-a.m. tour of the Fulton Fish Market. The recently, and grandly, restored landmark restaurant seats 450, with the enclosed 80-seat Saloon a natural choice for

"You can entertain your guests with food from the encyclopedic menu, as well as a wine list of 240 labels from around the world."

a private get-together where you can entertain your guests with food from the encyclopedic menu, as well as a wine list of 240 labels from around the world.

country classic

The dining room's creamy-yellow walls and Italian posters advertising American movies

fade into the background in competition with the eye-catching display of antipasti and desserts that greet you at **Puttanesca** (859 Ninth Ave. at 56th St., 581-4177). Six daily specials add keynotes to the menu that already has three types of carpaccio, a dozen pastas, an equal number of "secondi" that include chicken, veal, beef and seafood specialties. The same owners are the folks behind the festive **Arte Café** (106 W. 73rd St., 501-7014), a larger space with three dining rooms including an open atrium and an enormous marble bar.

safe bet

If at least the illusion of security is important, you can invite as many as 130 revelers to a seated feast, or up to 350 for cocktails in an antique bank vault at **Vine** (25 Broad St., 344-VINE), directly across the street from the New York Stock Exchange. "The Vaults'" private dining rooms are part of the Vine Restaurant, Market, and Catering complex that opened last spring in the 1898 landmark Exchange Building, as part of its conversion to residential use. The

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Vaults, behind an eight-foot-round steel door, contain original terrazzo floors, gleaming copper safe deposit boxes, and an 18-foot bar. The chef's Contemporary American menu includes his signature gourmet pizzas, and creations like roast loin of pork with gala apple compote, and a warm rabbit salad with mustard pasta and black truffle vinaigrette.

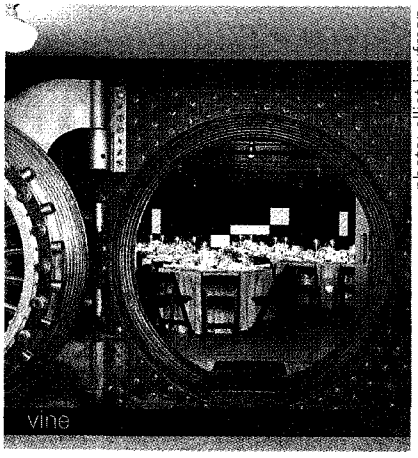
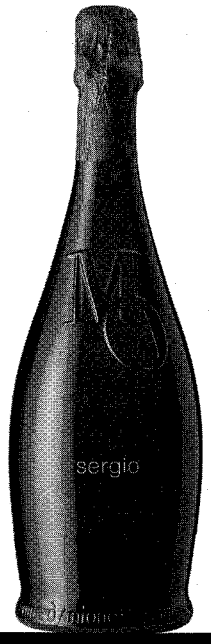


photo: elliot kaufman

down by the riverside

You can cruise to dinner or cruise during dinner at **Water's Edge** (The East River at 44th Drive, Long Island City, 718-482-0033; www.watersedge.com). A water shuttle brings diners across the East River to the restaurant and private dining rooms that welcome parties of 20 to 400 in a setting complete with panoramic views of the Manhattan skyline through floor-to-ceiling windows. Menus offer plenty of tempting choices for either seated or buffet service. The water shuttle is available for social events, as is the newly acquired yacht Marika,

Italian modern art



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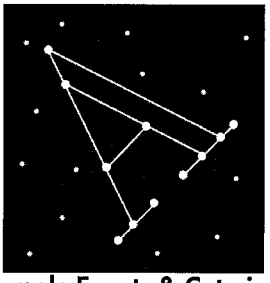
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water's edge

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going tropo

Nothing more than a a sparse clump of bamboo stalks in the window announce **Bambou** (243 E. 14th St., 358-0012; www.bambounyc.com). A perfect tease for the purely decadent tropical magic that awaits inside. A Champagne cocktail, Brazilian caipirinha, or Cuban mojito at the copper-topped bar gets things going in the candle-strewn lounge that invites lingering in over-stuffed chairs. You can almost feel balmy breezes in the palm-lined dining room, or maybe it's the Caribbean fusion cooking that completes the illusion—everything from mussels in a coconut-based broth, bouillabaisse, and whole snapper stuffed with sweet potato and ginger puree, to desserts like banana beignets or a pineapple boat with a cargo of ice cream, raisins, and coconut.

photo: pierro nibelli
bambou

living room

A loft perched on a second-floor corner in NoHo's liveliest crossroads, **Pois Chiche** (640 Broadway at Bleeker St. Suite 2W, 260-0790; www.pois-chiche.com) provides a convivial restaurant ambience you don't have to share with strangers. Windows fill two broad walls, polished wood floors gleam, plants abound, and there's a comfortable area for up to 65 guests. Pois Chiche burst upon the party scene last June, the brainchild of partners known as the actress, the artist, and the entertainer, who specialize in producing special occasions "Just-Because Events" (and having a party just because you feel like it). A rotating staff of three chefs adept at cooking in any style work magic in the loft's state-of-the-art industrial kitchen.

hip joint

From all outward appearances just another neighborhood joint, **Gabriel's Bar and Restaurant** (11 W. 60th St., 956-4600; www.gabrielsbarandrest.com)

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is in reality a beehive of movie stars, media moguls, and Wall Street movers and shakers, and local regulars. The charming Gabriel Aiello choreographs the action in the sleek and serene dining room that features a nicely out-of-the-way alcove ideally suited to 24 to 30 guests. Chef/partner Ralph Perroti's northern Italian comfort food includes homemade breads, pastas, and desserts, a daily risotto, and wood-grilled winners like tuna steak, marinated lamb chops. Gabriel's received the *Wine Spectator* Award for Excellence four years in a row.

pois chiche

the ultimate meeting place

Choose your view at **Métrazur** (Grand Central Terminal, East Balcony, 687-4600; www.metrazur.com). The balcony view over the hustle and bustle of Grand Central's Main Concourse, or the non-stop action in the showcase kitchen just off the dining area. Chef Charlie Palmer opened his casual American brasserie last winter, spread over a lounge and bar that seats 90, a main dining area that seats 100, and a private dining room set at eye

photo: ted hardin

gabriel's bar and restaurant

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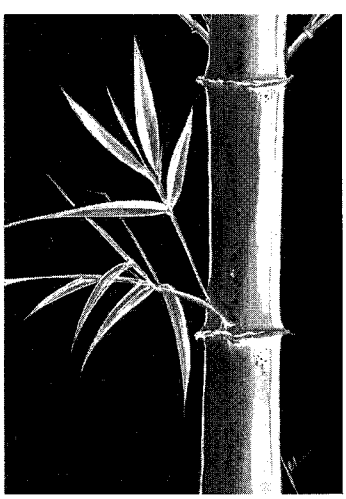

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level with one of Grand Central's enormous glittering chandeliers. Palmer also caters to special events at **Astra** (979 Third Ave., 644-9394; www.astraevents.com), a light and airy room on the 14th floor of the D&D Building with full-length windows that look out over sweeping city vistas.

astra

ohm's the word

The dining, dancing, lounge, and party nightspot **Ohm** (16 W. 22nd St., 229-2000; www.ohmnyc.com) combines a sophisticated duplex dance club, three bars, several VIP lounges, and on-premise catering. Fun-and-games facilities offer both cutting-edge design and state-of-the-art technology. A long, winding, copper-coated bar lit to appear afloat forms one edge of the main dance floor. The downstairs Amber Room has a rippling wall of antique wrought iron elevator gates with backlit copper mesh framing the bar, lounge, and dance areas. Special events director Nanette Gordon organizes lavish events which showcase cocktail receptions, banquets, and corporate affairs.

ohm

pan-asian appeal

The decor and cooking styles at **MI Restaurant** (66 Madison Ave. between 27th and 28th streets., 252-8888) blend the best of Malaysia, Korea, Thailand, and Japan. (The name, pronounced "me," means beautiful in all four languages.) The cool, calm space displays a full-sized mannequin of a Korean queen wearing a copy of a 500-year-old ceremonial robe, Japanese arms and medals, and handmade Korean wooden masks. Chef Peter How, who was Jean-Georges Vongerichten's sous chef at Mercer Kitchen, proves that cooking can be fresh and original as well as low in fat and cholesterol, not to mention his sure sense of balance in spicing dishes that often suffer from overseasoning.

mi restaurant

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hudson river club

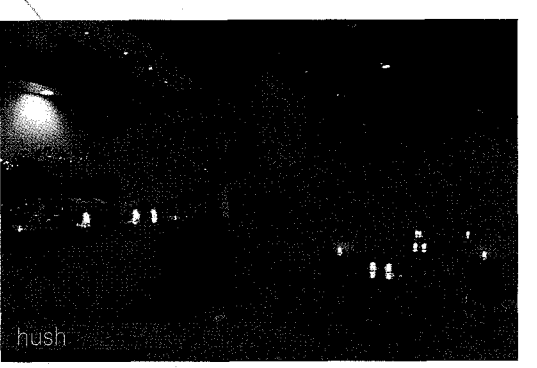
on the waterfront

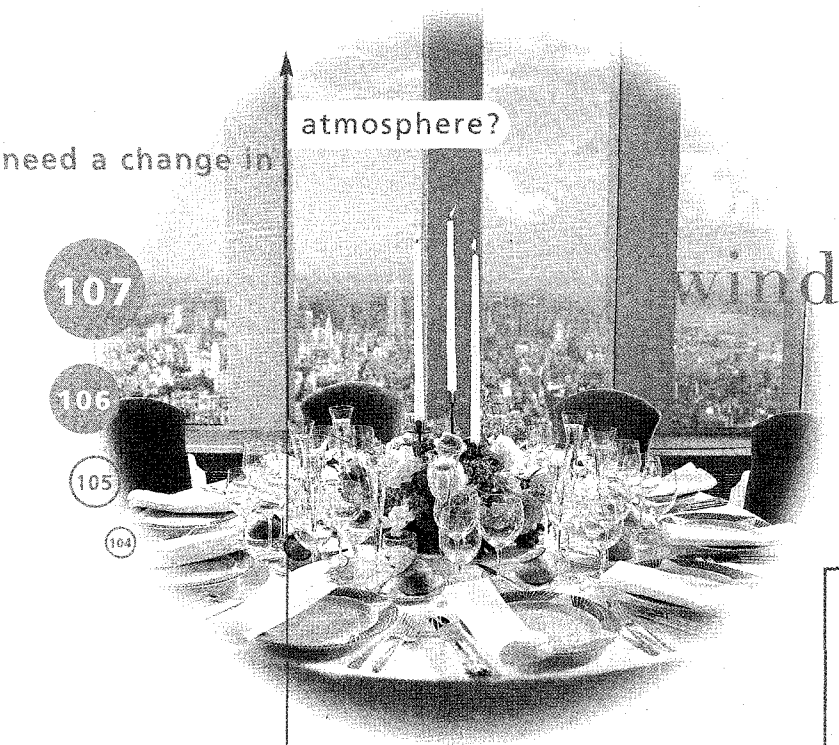
There's not a bad seat in the house at the **Hudson River Club** (4 World Financial Center, 786-1500). The terraced dining rooms have the ambience of a private club complete with sweeping harbor views, while chef Matthew Maxwell's menu provides a tempting survey of locally produced fruits, vegetables, seafood, and meats. His salmon, salmon, salmon appetizer is salmon tartare wrapped in house-cured salmon, with a rosette of Perona Farms smoked salmon, while the Hudson Valley game tasting menu includes house-made rabbit sausage, pheasant pot pie, and open-faced boar ravioli. The Hudson River Club offers on-site parking for dinner guests.

keep it quiet

The blush-red supper club **Hush** (17 W. 19th St., 989-4874; www.hushnyc.net) turns into a pulsating disco every night at 10:30, under the eagle eye of Steve Steckel, who once decided who got into Studio 54, then managed the Palladium, the Grand, and the Whiskey. The main room has an upper-level VIP lounge filled with red velvet ottomans separated by tall satin partitions, that seats 150 and has its own sound system. Chef Brett Winter's new American cuisine with Latin-Asian fusion features sharable "fun food" like Peking duck pizza, herb-crusted breast of chicken, and ginger tuna with shiitake chopsticks and soba noodle salad.

photo: greg kessler


hush



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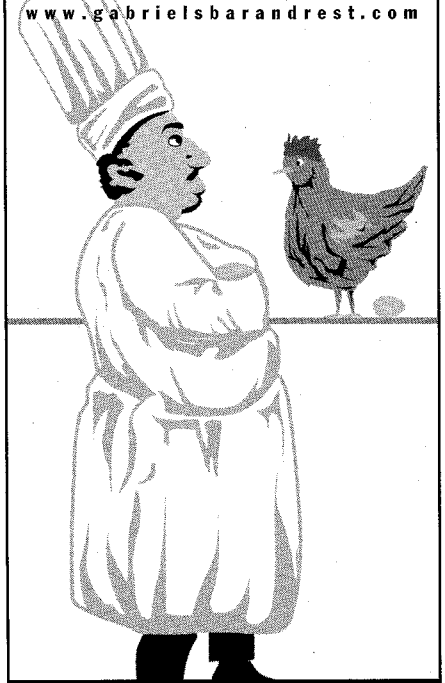

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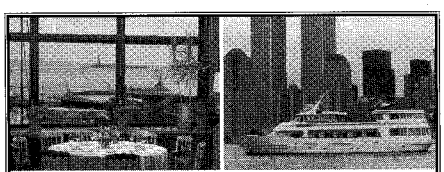

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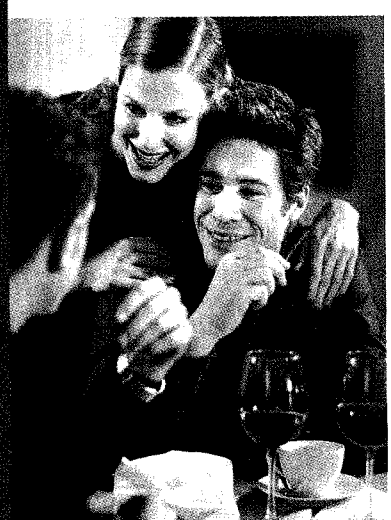
beauty spot

The newly arrived downtown hotspot **RBG Grill NYC** (37 Third Ave. between 9th and 10th streets, 777-2216) is an unabashed tribute to glamour. RBG stands for Really Beautiful Girls (or Guys) as should be obvious from the club's gallery of beauty shots of such RBGs as Marilyn Monroe, Elizabeth Taylor, Humphrey Bogart, James Dean, Clark Gable, and Errol Flynn. And their moving images fill a 40-by-40-inch video screen. All this glam sets a party mood, complete with a Moroccan American menu that ranges from sandwiches and salads to such ambitious fare as apricot-walnut-stuffed pork chop and cilantro-lime chicken breast with roasted-corn salsa. Completing RBG's all-inclusive party package are decidedly hip DJs who are masters at spinning tunes to fit any groove or theme.



dance, dance, dance

In a flashback to the swingin' 40s, **The Supper Club** (240 W. 47th St., 921-1940; www.the-supperclub.com) brings back

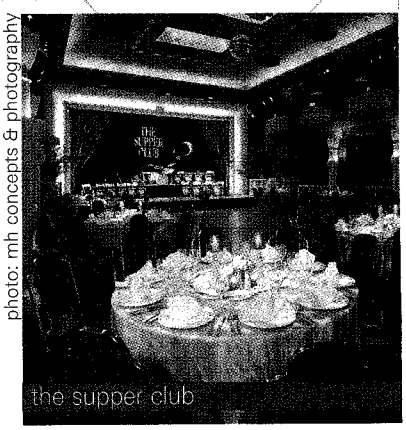


photo: mh concepts & photography

big-band dance music for dancing cheek to cheek amidst a setting resplendent in cobalt blue—from the vaulted, gilt-inlaid ceiling to the plush moon-and-shooting stars patterned carpet. Parties of anywhere from 25 to 1,000 guests have a choice of three dramatic private areas—The Blue Room, with its 20-foot bar; The Balcony, with a 15-foot bar and promenade of salons overlooking the main dining room; and The Main Dining Room, with its 35-foot Art Deco bar, private salons, dance floor, and 20 by 30-foot stage.

all in the family

A theater district fixture for 30 years, **René Pujol** (321 W. 51st St., 246-3023; www.renepujol.com) is the sort of family-run restaurant you'd find in France, if you were lucky. A bright young chef,

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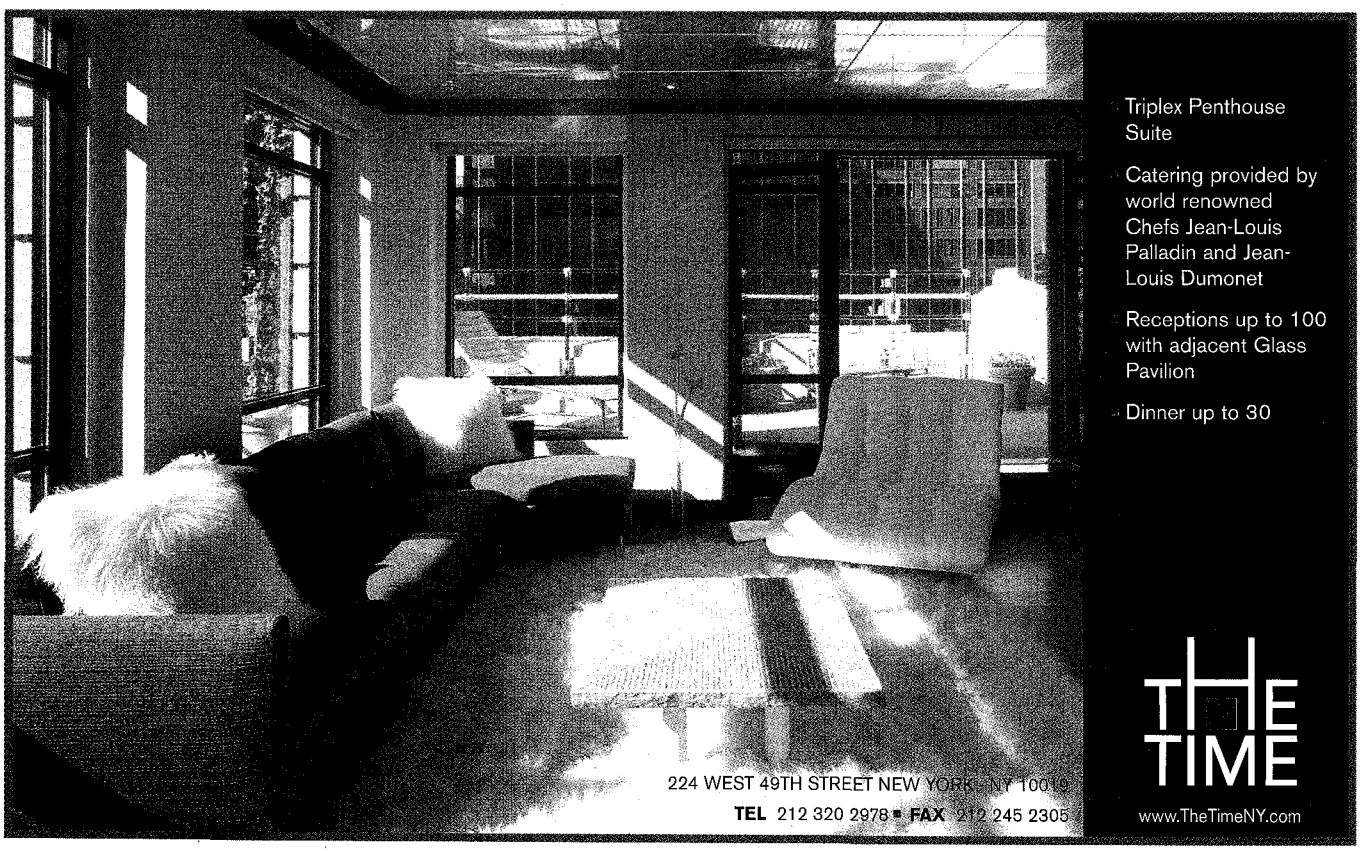
Claude Franques, commands the kitchen. His charming wife Nicole directs the dining room. As the restaurant has expanded into the brownstone above the country-cozy dining room, then the one next door, high-ceilinged private salons with classic Victorian decor have been added. Chef Claude's climate-controlled wine cellar has grown as well, now totaling more than 15,000 bottles that complement a menu of updated French standbys that include his signature pan-seared duck breast with a confit drumstick, fruit chutney, and spiced sauce.

rené pujol

italian for celebration

A longtime favorite for special occasions, **Rossini's** (108 E. 38th St., 683-0135; www.rossinisrestaurant.com) lays on the charm from the welcoming lounge up front to the split-level dining room in the rear, where the rich burgundy woodwork blends superbly with the Bargello-upholstered high-backed chairs. There's live piano music nightly, with opera performances Saturday nights. The occasional cigar nights are legendary exercises in excess. Private parties frequently attract merrymakers to the dining room's lower level, perfect for 50 guests seated at tables, or 75 circulating around heaping buffet displays. Northern Italian classics are the specialty here, with two-and-a-half-pound female (larger tail, smaller claws) Maine lobsters the main attraction.

rossini's



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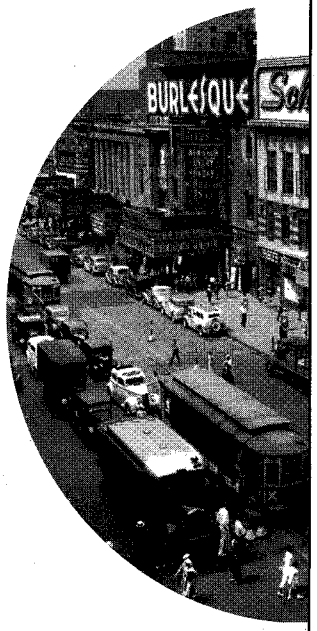

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local color

The menu changes seasonally at **Local** (224 W. 47th St., 921-2005; www.localnyc.com), giving chef Franklin Becker plenty of opportunity to pursue an American cuisine that reveals streaks of global influences. The two-level dining room (upstairs is the more hip and sexy space) fronts on soaring floor-to-ceiling windows, and shell-shaped, soothingly lit booths. Music is part of the festive mix, too, with live world music and jazz in the intimate lounge every Monday.

local

champagne speakeasy

Where once there was the notorious speakeasy Club Intime, there is now **Flute** (205 W. 54th St., 265-5169; www.flutebar.com). The same subdued vibe lives on in a design that includes low ceilings, a maze of intimate alcoves, and low couches and banquettes. Votive candles flicker everywhere. A private lounge accommodates 200 guests. More than 100 Champagnes fuel the party atmosphere, 18 available by the flute, along with a great

martini's

sidewalk sitting

One of New York's few year-round terraces is yours to enjoy at **Martini's Restaurant and Bar** (810 7th Ave. at 53rd St., 767-1717). The canopied 20-by-100-foot getaway, set well back off the street, is a fine spot to gather a group to enjoy martinis served in a unique double glass that keeps ice and drink separate, garnished with tidbits like pickled ginger, chipotle chilis, and giant olives stuffed with lemon and rosemary. Just priming your appetites while chef/owner Richard Krause is inside, in his split-level trattoria, turning out designer thin-crust pizzas in a wood-fired oven, along with homemade pastas and charcoal-grilled seafood.

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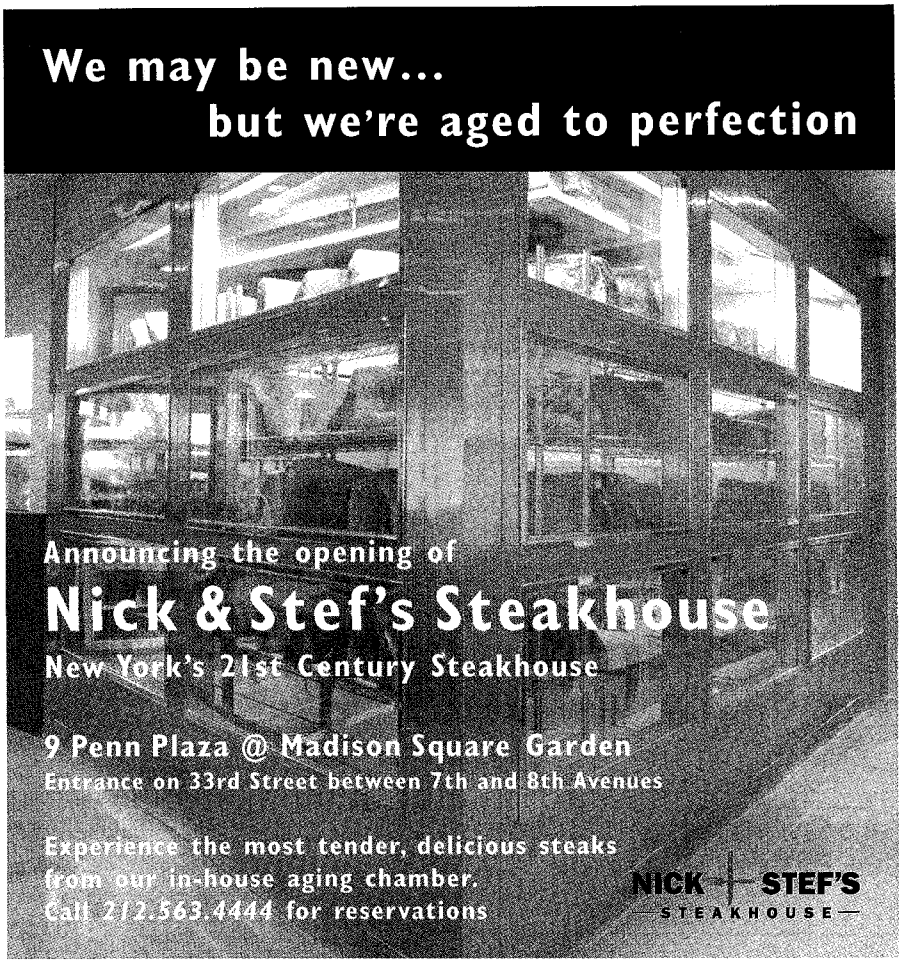
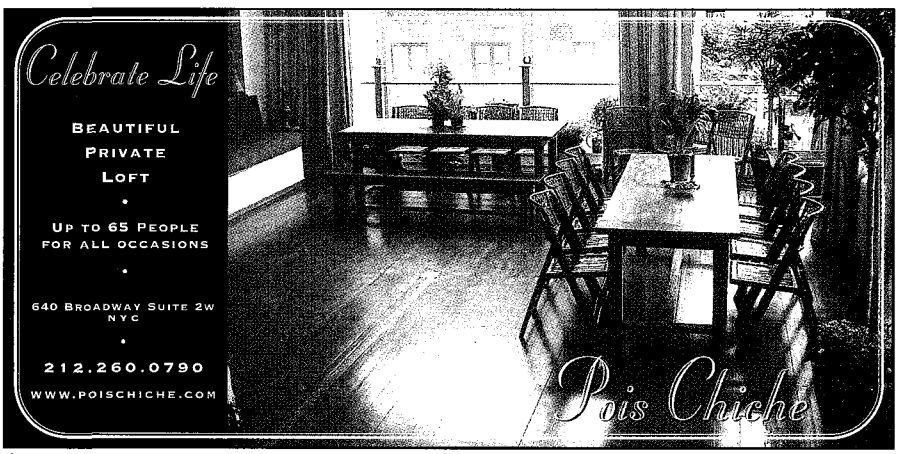
selection of aged tequilas and single malts. The large appetizer dinner menu includes smoked salmon flown in overnight from Halifax, Petrossian caviar, duck foie gras, and chocolates that arrive twice weekly from La Maison du Chocolat in Paris.

flute

a taste of the amalfi coast

There's always a warm welcome at **Nino's Positano** (890 2nd Ave. between 47th and 48th streets, 355-5540; www.ninopositano.com). The movie-star handsome Nino set the standard for hospitality at his wildly popular **Nino's** (1354 First Ave. between 72nd and 73rd streets, 988-0002, www.ninos.com), and this new venture is a tribute to the lighter fare you'd find along the Amalfi Coast. Chef Alfredo Tenesca's menu features chicken under a brick, Branzino, linguini





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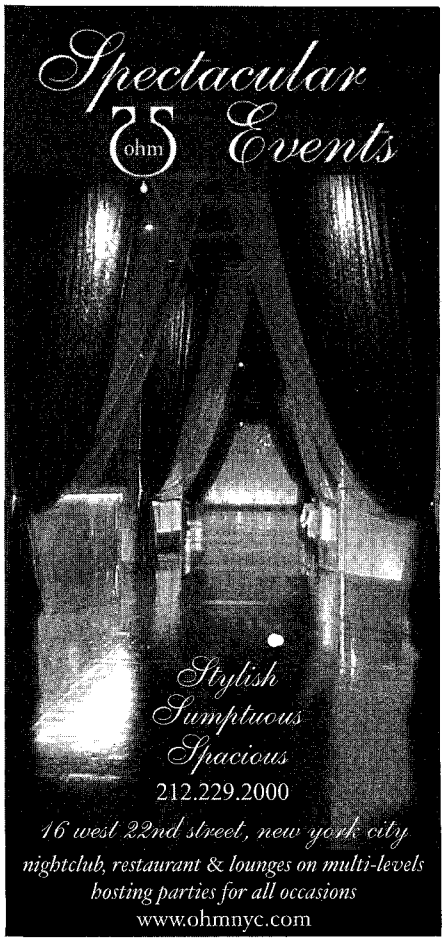

nino's positano

steamed in parchment, and the Nino's specialty lobster Fra Diavolo for two. The split-level dining room is decorated with sumptuous murals of hillside views of the seacoast, and concealed moving partitions have been installed at both restaurants to accommodate private parties of anywhere from 10 to 150 guests.

at ease

You'll find country lodge charm at **The 7th Regiment Mess Restaurant & Bar** (643 Park Ave. between 66th and 67th streets, 744-4107). Polished floors, dark wood beams, wagon wheel chandeliers, mounted deer heads, and a massive brick fireplace set the casually elegant tone in the Appleton Mess Hall, where 250 to 500 people can dine and dance. The smaller Rumpus, Lafayette, and Regimental Rooms share the same spirit, set with tables dressed in crisp white linen for groups of 60 to 100. And the spacious Lounge, a long, narrow space with a cheerful bar, accommodates 200.

on the square

Recalling the days before 1903 when *The New York Times* moved into the neighborhood now known as Times Square, **Longacre Square Steak House** (149 W. 46th St., between Sixth and Seventh avenues, 869-0600) opened last month—a handsome, gracious space created from the remains of two brownstones dating to the 1880s. Custom-made furniture upholstered in natural-toned leather fills the wood-paneled dining room where diners have a clear view into an open steel-and-tile kitchen at the back. The lower-level Wine Cellar is an exclusive dining area available for private parties. Chef William Oliva's menu showcases hand-selected, mid-western, corn-fed beef that is dry aged on the premises, as well as seafood specialties, house-baked breads and desserts, and house-made ice creams.

the 7th regiment mess restaurant &

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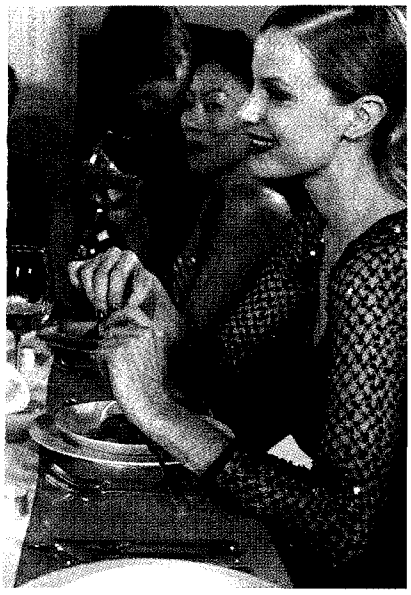

indian gem

The decor of intricately hand-carved antique woodwork and collected art objects creates an exotic mood at **Sapphire Indian Cuisine** (1845 Broadway between 60th and 61st streets, 245-4444). Paneling divides the gracious space into cozy seating areas. The wide-ranging menu provides a cook's tour of the distinctive regional cuisines of India, most notably the tropical specialties found in the fabled beach resort of Goa. The wine list is unusually long for an Indian restaurant and, even more unusual, there is an experienced sommelier on hand to guide your choices.

penang dynasty

Notable as much for whimsical design as for inspired cooking that fuses Chinese, Indian, and Thai cuisines, **Penang** (1595 Second Ave. at 83rd St., 585-3838; 1596 Columbus Ave. at 71st St., 769-3988; 109 Spring St., 274-8883)

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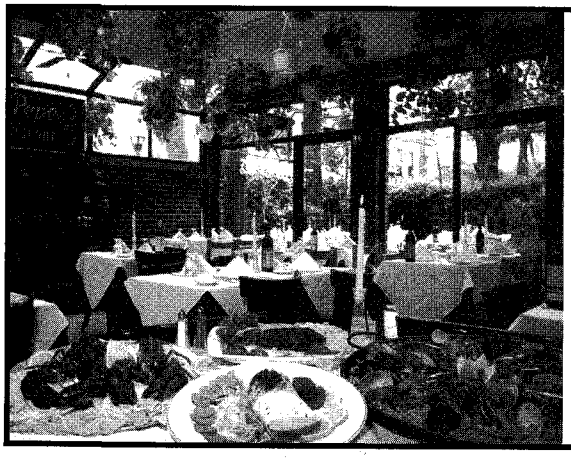

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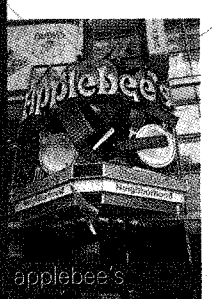
has become a mini-dynasty of culinary creativity. Each restaurant was created on the spot. Massive steel domes protruding from the wall of the Second Avenue outpost are enclosed booths for 12. In SoHo there is a seating area beside a skylit two-story rock waterfall. On Columbus Avenue, a dining area built into a wooden sidewalk terrace. And the 64-item menu lists creative chicken, beef, and seafood specialties as distinctive as Penang's decor.

"The 64-item menu lists creative chicken, beef, and seafood specialties."

penang

in the nabe

Moving into a prime location last March, **Applebee's Neighborhood Grill and Bar** (234 W. 42nd St., 391-7414; www.applebees.com) is doing its part to transform 42nd Street into a family neighborhood. The bright, festive, two-level restaurant behind a neon sign that scales the entire front of the building, can accommodate groups of all sizes and tastes, ably supported by a menu that hits all the comfort food highlights from finger food, pizza, and Buffalo wings, to beef, chicken, and seafood specialties, and "low-fat and fabulous" options like quesadillas, garlic chicken pasta, and even a brownie sundae. Everybody loves Applebee's for its daily drink specials and the hottest "happy hour" in town!



applebee's

party in a package

If there's no **Sandbox** (289 Madison Ave. between 40th and 41st streets, 973-9269; 51 W. 51st St., 265-0111; 1394 Sixth Ave. between 56th and 57th streets, 713-1558; 165 E. 52nd St., 888-4632; 50 W. 23rd St. between Fifth and Sixth avenues, 206-3501) in your neighborhood now, there probably will be soon. Jonathan Nahmias Morr, the mind behind Republic and Bond Street restaurants, aims to have 20 more locations for the minimalist emporiums with gleaming stainless steel refrigerator cases stocked with upscale sandwiches packed in nifty clear plastic containers. Sandbox will fly in sandwiches and gourmet salads,

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buffet platters, and yummy desserts for events for six or more anywhere.

beaux arts beauty

The recent lobby-to-rooftop restoration of **The Peninsula New York Hotel** (700 Fifth Ave. at 55th St., 956-2888; www.peninsula.com) has created a grand hotel with the feel of a private mansion. Instead of the typical hotel lobby, this luxurious landmark building welcomes you with human scale spaces that are cozy nooks accented with original art - including works by Helen Frankenthaler and Robert Motherwell—just waiting to be discovered - and perfect spots for private entertaining.

Up one level is Adrienne Restaurant, with its classic contemporary design incorporating black leather banquettes and Tai Ping area rugs, and the adjoining Bistro, an elegant but more casual cafe. Both rooms enjoy serene views up and down Fifth Avenue. Chef Oliver Dudler's thoroughly cosmopolitan Modern French cuisine—which favors strong flavors, fresh ingredi-

the peninsula new york hotel

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ents, and healthy preparations—is as refined as the setting.

The second level also is home to the library-themed Gotham Bar & Lounge, an intimate setting decorated with photographs and lithographs. Six function rooms on the third floor, half of which have views over Fifth Avenue, offer tasteful settings for receptions up to 150 guests and banquets for as many as 125.

hi-life restaurant & lounge

bask in the hi-life

Even the name tells you it's party time at the **Hi-Life Restaurant & Lounge** (1340 First Ave. at 72nd St., 249-3600 and 477 Amsterdam Ave. at 83rd St., 787-7199). The David Rockwell-designed eastsider has a 1930s cruise ship vibe, with 14 sprawling, high-backed banquettes in the barroom and a spacious backroom lounge. The westsider's a classy version of a neighborhood bar, an intimate room wrapped in button-tufted leather walls. The Contemporary American menu is a festival of sushi, shellfish, an assortment of appetizers that goes on forever, steaks, chops, martini specials, classic cocktails, and "little umbrella drinks." And the *in-house DJs*—downtown hipsters one and all—are masters at playing the crowd. Whether it's a dinner party for a small group, or a holiday bash for 200—it's a Hi-Life time!

free to b

The food's as tasty as the often playful names on the "Global Eclectic" menu that ranges from sushi to steak at **B. Smith's Restaurant** (320 W. 46th St., 315-1100). Chef Barbara Smith, who's opened outposts in Sag Harbor and in Washington D.C.'s Union Station, lends a distinctly southern accent to the proceedings, with dishes like so slow roast dry rub buttah ribs, pan tanned smothered pork chops, and fancy man's sirloin steak. Plenty of flexibility for parties of 12 to 300 guests here. Book the private room (which seats 45) that's just off the mezzanine. Combine the private room with the rest of the mezzanine. Or live really large and take over the whole place by including the thoroughly charming main level.

wet and wild

Waterfalls tumbling down the limestone walls that flank its doorway announce **H_2O** (8608 Third Ave. at 86th St., Brooklyn, 718-836-2397). Another waterfall cascades down the full width of the 8-by-18-foot limestone wall behind the massive granite bar. A high, arching stainless-steel ceiling frames the 1,500 square-foot space, which is filled with sensuous Art Nouveau furniture, and backed with a 56-by-

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74-foot wall covered with an erotic mural painted on canvas. The club opened on Labor Day, with a strict door policy, and has been packed and partying 'til four in the morning ever since. H_2O offers private events, full catering, and the choice of a DJ or a live band.

holiday cheers

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- One-half-cup Disaronno Originale
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- One 750ml chilled Martini & Rossi Asti Spumante

Mix in a large cocktail pitcher, serve in flute glasses

Disaronno Italian Punch

- One ounce Disaronno Originale
- One ounce Bacardi Limon
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Serve over ice in a tall glass

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The new bubbly seen at chic celebrations is the delightfully sparkling Prosecco from **Mionetto Valdobbiadene Wines**, (414-5961 www.mionettousa.com). And now, in time for holiday cheers, the absolute "King of Prosecco," Mionetto's Cartizze Dry DOC "MO" (1998 Gold Medal winner at the Vinitaly competition is on its way to New York. But only 200 cases will be available in the U.S. through wine merchants, restaurateurs, and online at www.wine.com, who had the foresight to sign up for shipments months ago.

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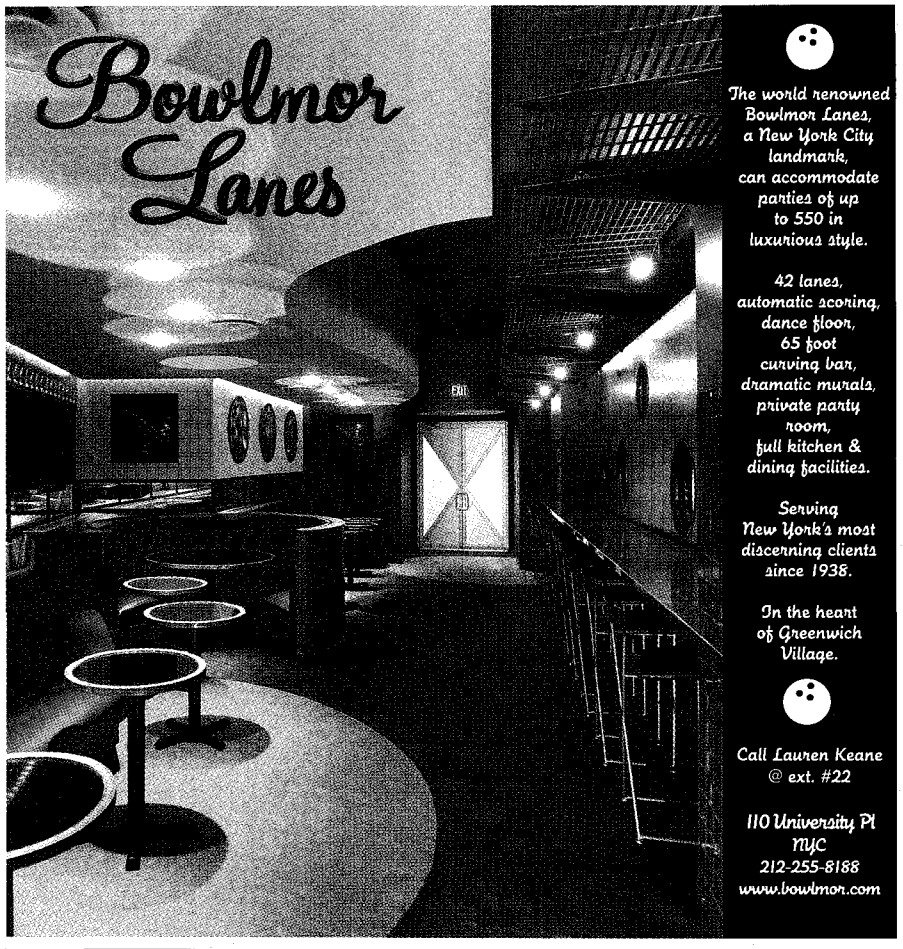
The genius is in the details. And even though you'll have a lot of support from restaurant staffers, here are a few tips to help you ask the right questions.



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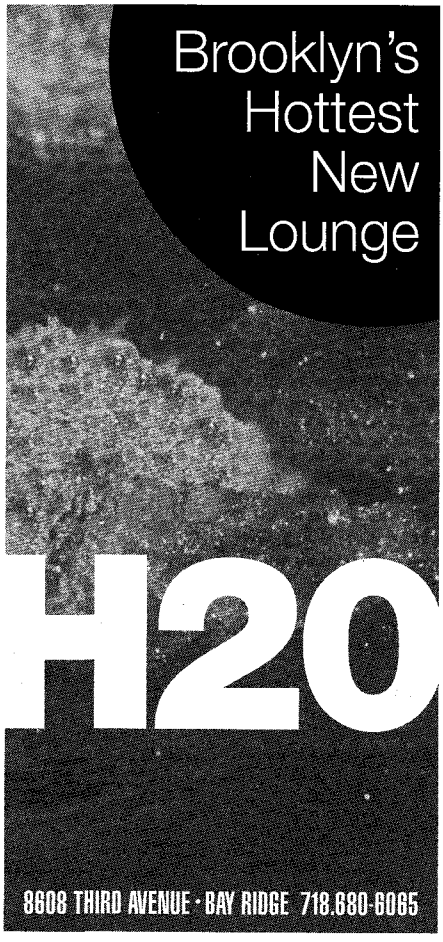

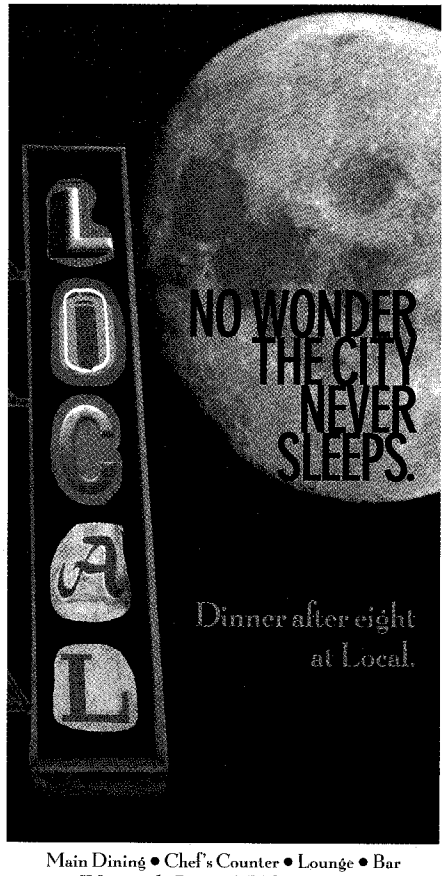

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the service

Even before you decide on the food, the first thing you have to settle is the service style of your event. Cocktail reception? Buffet? A sit-down meal? The trend is toward buffet service, because there's a greater variety of food, greater mobility of the guests, and in most cases it's just more fun.

the menu

No matter how you're serving, and regardless of whether it's a cocktail reception or a full-course meal, the key to any memorable event is the food. If you're planning a seated meal, you'll have to make some choices about the menu, unless price is no object. Though you should be able to include a vegetarian or similar alternative.

the sit-down meal

Obviously the most elegant, most pampered possibility, with obvious costs attached. Then again, if you're planning your party at a favorite restaurant, you can request which staff you like to assure special attention.

the buffet

The standard salad, hot table, and carving stations are long-standing favorites. So how about a sushi station, or something completely unexpected—such as a mashed potato station with add-ins like truffles, caviar, tapenade, grated cheese? Or even a variety of potatoes? Or, how about some unusual serving dish–a martini glass, perhaps.

the bar

First stop at any event. The question is, call brands, well drinks, jug wine, beer? A Champagne bar is an elegant touch, and can even be a good value, if you offer fruit juices as mixers to add flavor (and stretch the Champagne).

the decor

This is a decision you make at least in part when you choose the restaurant. But there are still flowers to add, lighting to design, candles to burn.

the theme

Hardly necessary, but a nice idea if it fits. Also, obviously, a function of the decor, but the theme necessarily applies to everything from invitation to menu, to decor, and to as much of the concept as possible, of course.

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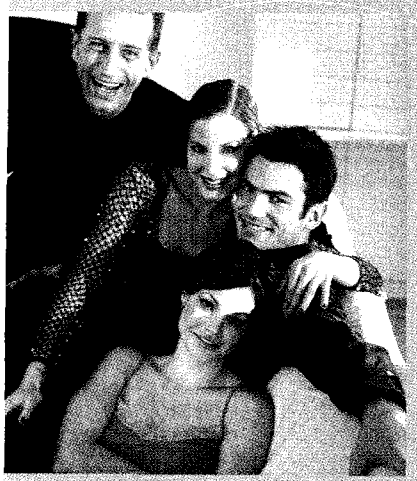
the entertainment

How about music? Recorded music, live band, a DJ? And while you're at it, will there be dancing? A clever close-up magician working the room can be a lot of fun. Or perhaps an astrologer, a palm reader, a handwriting analyst, maybe even a face painter.



the photographic record

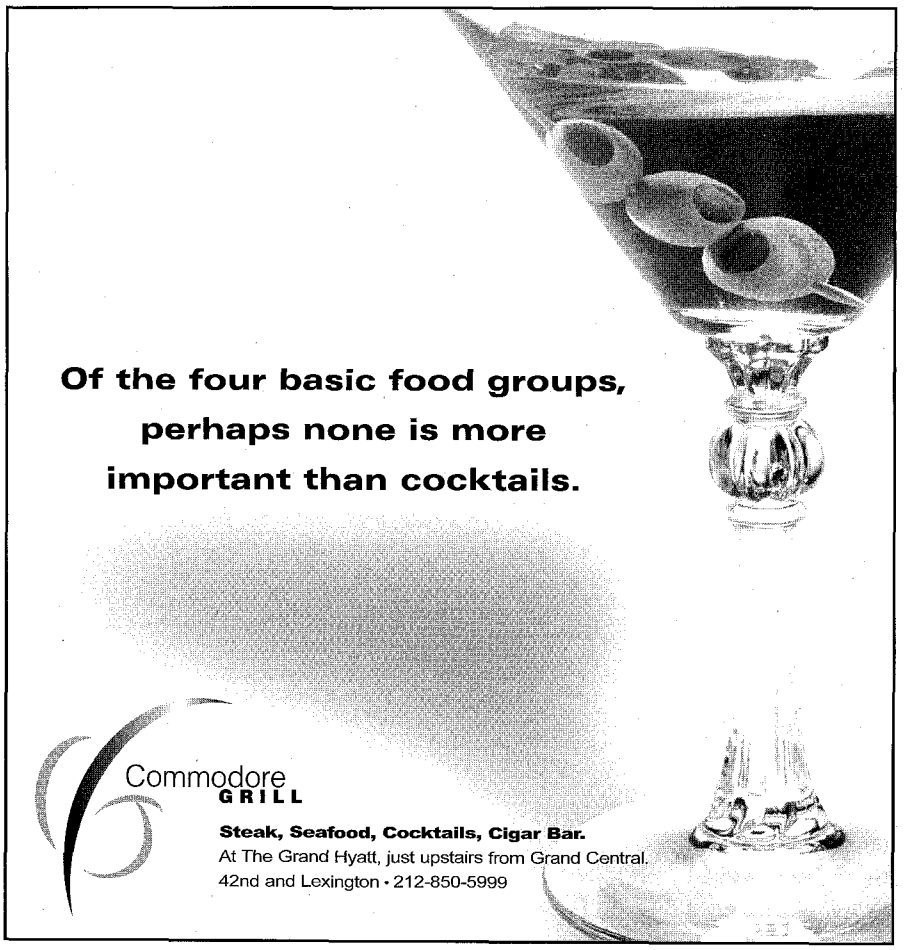
Depending on the event—weddings and anniversariescome to mind, but not to rule out an office party—photos or a videotape recording might be in order.

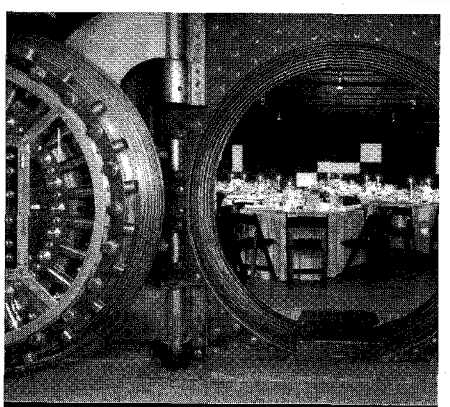
the goodie bag

Everybody loves a good goodie bag, and inside it can be absolutely whatever you want it to be—from fine chocolates to silver corkscrews. From cheap to extravagant. A little something to remember you by.

the invitation

The first impression, and the last thing to decide, after you've settled all the other details. This is how you start the fun. Anything goes. From a postcard to a boxed memento. The more clever and intriguing the better.





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This Week's Releases

Book of Shadows: Blair Witch 2
This time around, four teenagers (played, again, by newcomers, pictured) sign up for a walking tour of the Black Hills, only to return from the bewitched woods with bizarre symbols etched to their bodies, and bloodcurdling hallucinations. Directed by Joe Berlinger, best known for *Paradise Lost: The Child Murders at Robin Hood Hills*. (1 hr. 34 mins.; R) • Opens 10/27.

The Bridge
Gérard Depardieu and Carole Bouquet play a couple who face trouble after the wife, bored by her blue-collar life, embarks upon a passionate love affair with a wealthy engineer (Charles Berling). (1 hr. 32 mins.; NR) • Opens 10/27.

The Little Vampire
A children's film about a prepubescent bloodsucker. Directed by Uli Edel. (1 hr. 32 mins.; G) • Opens 10/27.

The Nightmare Before Christmas
Tim Burton's marvelous animated spookfest returns in a special rerelease. (1 hr. 16 mins.; PG) • Opens 10/27.

Stardom
Yet another scathing satire about fashion and celebrity. This one stars newcomer Jessica Paré as a nobody who's suddenly catapulted into superstar status and must learn to deal with media scrutiny. Directed by Denys Arcand (*Jesus of Montreal*). (1 hr. 43 mins.; R) • Opens 10/27.

New Films

Aimée & Jaguar
The true story of Lilly Wust and Felice Schragenheim (Juliane Kohler and Marie Schrader, respectively), who were lovers in Nazi Germany despite the fact that one was a member of the Jewish underground and the other an exemplar of Nazi motherhood. Based on Erica Fischer's best-selling book of the same name. (2 hrs. 5 mins.; NR) • Lincoln Plaza Cinemas.

★Almost Famous
Cameron Crowe's sweetly engaging coming-of-age movie is set mostly in 1973, and it's about a 15-year-old rock journalist, played by Patrick Fugit, who hooks up with a touring, Led Zeppelin–ish band in order to write a cover story about them for *Rolling Stone*. The band's lead guitarist is played by Billy Crudup, who should finally become a star, and his chief groupie is played by Kate Hudson, whose character's baby fat is already starting to harden. Philip Seymour Hoffman, who may be the best character actor in America, is the rock critic Lester Bangs, the Yoda of the piece. (Rainer; 9/18/00) (1 hr. 45 mins.; R) • Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's First & 62nd St.; Loews Orpheum 7; Sony Lincoln Square; Kaufman Astoria Cinema; Kew Gardens Cinemas; North Shore Towers.

Bait
Jamie Foxx makes his inevitable return to comedy, starring as an ex-convict who's lured by the FBI into catching a psychotic villain. Directed by Antoine Fuqua. (2 hrs.; R) Bay Plaza; Whitestone; Linden Boulevard Multiplex.

Bamboozled
Spike Lee's latest *cri de coeur* is about a black television writer, Pierre Delacroix (Damon Wayans), who is disgusted that his high-level ideas for black-themed TV have been shot down and in retribution creates a variety-act minstrel show featuring black performers in blackface. The show turns out to be a smash hit that spawns a national craze for blackface. There are so many buttons being pushed in this film that it's practically a compendium of all of Lee's previous provocations. But it's a hectoring, confused movie that ultimately mistakes rancor for argument and outrage for art. Jada Pinkett-Smith and Savion Glover co-star. (2 hrs.; R) • Loews Village; CC Cinemas 1, 2, 3; Bay Plaza; Concourse Plaza; Whitestone; BAM Rose Cinemas; Linden Boulevard Multiplex; Kew Gardens Cinemas; UA Crossbay.

Beautiful
Sally Field directed this limp satire about beauty pageants, starring Minnie Driver and Joey Lauren Adams. (1 hr. 53 mins.; PG-13) • UA Gemini; Sony Lincoln Square.

Bedazzled
Brendan Fraser stars as a charming loser who strikes a deal with the devil, played by Elizabeth Hurley. He's granted seven wishes; each has a disastrous side effect. (1 hr. 33 mins.; PG-13) • UA Union Square; CC Murray Hill Cinemas; Clearview's Chelsea; Clearview's First & 62nd St.; Clearview's 62nd and Broadway; New Coliseum; Nova; Bay Plaza; Kent Triplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Canarsie; Centre Sunnyside; Jackson Triplex; Main Street Cinemas; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island; YWCA Cine-Club.

★Best in Show
A marvelous comedy about dog-show entrants and their prize pets. Christopher Guest, who also stars as the owner of a bloodhound named Hubert, was the director and co-writer (with cast member Eugene Levy), and the film is right up there with his mockumentary *Waiting For Guffman*. The other performers, including Catherine O'Hara, Michael McKean, and Fred Willard, bring their best revue-sketch instincts to the material. The real prize specimens in this movie parade about on two legs, not four. (Rainer; 10/2/00) (1 hr. 32 mins.; PG) • CC Angelika Film Center; Loews 19th St. East; Loews 42nd Street E Walk; Loews New York Twin; Loews Orpheum 7; Sony Lincoln Square; Pavilion; Kaufman Astoria Cinema; UA Movies at Staten Island.

Billy Elliot
A striking miner's son furtively studies ballet and eventually wins over his hard-nosed dad. This latest in a line of English movies about the quaintness of squalor seems primarily designed for American tourists; book your plane tickets early. The film is such a prodigious feat of four-hankie engineering that Julie Walters's fierce performance as the boy's dancing instructor may get lost in the suds, which would be an injustice far greater than anything young Billy has to endure. (Rainer; 10/23/00) (1 hr. 40 mins.; R) • CC Angelika Film Center.

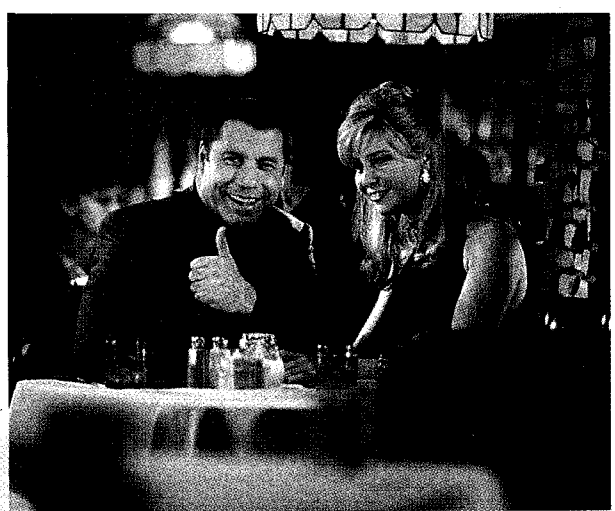
Bring It On
A band of shrill, pom-pom-shaking cheerleaders doesn't quite know how to react to their new team member: a street-smart punk (Eliza Dusku) imported from Los Angeles. (1 hr. 31 mins; PG-13) • Linden Boulevard Multiplex.

The Broken Hearts Club
A look at the ups, downs, and all arounds of a group of gay friends in West Hollywood. Starring Timothy Olyphant, Dean Cain, and Matt McGrath. (1 hr. 34 mins.; R) • Quad Cinema; Clearview's Chelsea; BAM Rose Cinemas; Kew Gardens Cinemas.

Butterfly
This film—a huge hit at the Sundance Film Festival as well as the recipient of thirteen Goya (Spanish Oscar) nominations—stars Spanish megastar Fernando Fernán-Gómez as a kindly schoolmaster who helps a timid new student adapt both to his campus and to the world around him. (1 hr. 36 mins.; R) • North Shore Towers.

★Calle 54
See Rainer, page 93. (1 hr. 46 mins.; PG) • Lincoln Plaza Cinemas.

★Chicken Run
The Bristol, England–based Aardman Studios have fashioned their first feature-length claymation movie, and it's a pip: a prison-break movie starring chickens, a kind of egglayer *Stalag 17*. The concept



Opening

The Odds Couple

Everyone is saying *Lucky Numbers* is significantly darker than Nora Ephron's usual fare—but, then again, so is *Pinocchio*. John Travolta (pictured, with Lisa Kudrow) plays a conniving TV weatherman who rigs the state lottery in order to win the booty all for himself. Kudrow plays the kooky Lotto girl who helps him with the harebrained scheme. The film, inspired by a real-life scam in Pennsylvania, *does* sound a touch edgier than *Sleepless in Seattle*—but still, we're not exactly moving into *Brazil* territory here. Begins October 27.

Photographs: top, Abbot Genser; bottom, Richard Foreman.

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itself is funny, but co-directors Nick Park and Peter Lord bring in a lot more, including an assortment of hens who together make up a panorama of British spinsterhood. Mel Gibson is the voice of the Rhode Island rooster who helps with the rescue, and he's jauntier here than he is in *The Patriot*. (7/10/00) (1 hr. 33 mins.; G) • Kew Gardens Cinemas.

★The Contender
Writer-director Rod Lurie has a flair for political melodrama and a gift for bringing out the grade-A cured ham in his talented cast. Joan Allen plays a senator who is suddenly called upon by the president, played by Jeff Bridges, to be confirmed as his VP when his sitting vice-president dies. A sex scandal in her past sets the Washington machinery humming. Lurie has a good time with the skulduggery and subterfuges of the political process, but he's also a big pontificator, and he turns the senator into a feminist standard-bearer for the right to privacy. The film would be better with less cant and more swill, but it's enjoyable anyway. (10/23/00) (2 hrs.; R) • Clearview's Waverly; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; Clearview's Ziegfeld; Clearview's Beekman; UA East; Clearview's Olympia; Pavilion; UA Movies at Sheepshead Bay; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

Dancer in the Dark
Björk won the Best Actress award at Cannes for her performance as a Czech immigrant in a working-class town in Washington State who is going blind and is trying to prevent her son from going blind, too. The director Lars Von Trier stages fantasy musical numbers for this aggrieved waif that are on the same high level as the numbers in *At Long Last Love* and *Everyone Says I Love You* (how low can you go?). Björk has her intensity, but Von Trier keeps piling on the extreme close-ups of her tremulous pathos. (Rainer; 10/2/00) (2 hrs. 19 mins.; R) • UA Union Square; Clearview's Chelsea; CC Sutton; Loews State; Lincoln Plaza Cinemas; BAM Rose Cinemas; Clearview's Cobble Hill; Kew Gardens Cinemas.

Digimon: The Movie
Those digitized monsters from the popular TV series hit the big screen. (1 hr. 40 mins.; PG) • CC Village East; CC Murray Hill Cinemas; UA Gemini; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; Centre Sunnyside; Main Street Cinemas; UA Astoria; Atrium; UA Movies at Staten Island.

★Dr. T & the Women
A lyrically loony comedy from Robert Altman and his screenwriter Ann Rap (*Cookie's Fortune*) about a Dallas gynecologist, played extremely well by Richard Gere in a moonstruck mode. His Dr. T believes women should be revered, and there are many who would love to revere him back. Most movies about men who love women end up exposing the men as cads, but Dr. T has a deluded tenderness that recalls Warren Beatty in *Shampoo*. It's a lovely comedy. Helen Hunt, Kate Hudson, and Shelley Long co-star. (Rainer; 10/16/00) (2 hrs.; R) • CC Angelika Film Center; Clearview's Chelsea West; Loews Kips Bay Theatre; CC Cinemas 1, 2, 3; Clearview's Park and 86th St. Whitestone; Clearview's Cobble Hill; UA Marboro; UA Astoria; UA Movies at Bayside; UA Movieworld; Atrium; UA Movies at Staten Island; YWCA Cine-Club.

The Exorcist: The Version You've Never Seen
William Friedkin's horror masterpiece returns in a director's cut, which includes, beyond a digitally remastered soundtrack, the legendary (and genuinely terrifying) spider-walk scene. Starring Linda Blair, Ellen Burstyn, and Max von Sydow. Screenplay by William Peter Blatty. (2 hrs. 10 mins.; R) • UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; Loews Astor Plaza; Loews 84th Street; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Astoria; UA Crossbay II; Atrium; UA Movies at Staten Island.

Get Carter
Sylvester Stallone stars as a sniper who wants to avenge his brother's death. Also stars Michael Caine, Miranda Richardson, and Alan Cumming. (1 hr. 43 mins.; R) • CC Murray Hill Cinemas; Clearview's Park and 86th St.; UA Gemini; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Ridgewood; UA Movies at Sheepshead Bay; Canarsie; Kaufman Astoria Cinema; Plaza; Atrium.

★Girlfight
The best reason to see this film, written and directed by Karyn Kusama, is for Michelle Rodriguez's performance as a Brooklyn girl who finds an outlet for her aggressions in the ring. Rodriguez has an indrawn intensity that carries the movie while making you wish it were more than a melodrama with feminist-parable overtones. (Rainer; 10/9/00) (1 hr. 51 mins.; R) • UA Union Square; Loews State; New Coliseum; Sony Lincoln Square; Kaufman Astoria Cinema; Plaza.

★Into the Arms of Strangers
A revealing documentary about the brief period in which Britain was able to bring in more than 10,000 children, mostly Jews from Germany, Austria, and Czechoslovakia, in the nine months before the outbreak of WWII. The interviewees, many of them grown-up rescued children, are full of harrowing stories. (Rainer; 9/25/00) (1 hr. 23 mins.; NR) • Loews Kips Bay Theatre; Sony Lincoln Square.

Just Looking
Jason Alexander's directorial debut stars Ryan Merriman as a 14-year-old Bronx kid who befriends a bunch of horny teens, all of whom commence salivating over a curvy nurse (Gretchen Mol). (1 hr. 34 mins.; R) • UA Union Square.

The Ladies Man
Tim Meadows takes his pimpy seventies lounge-lizard character from *Saturday Night Live* and laboriously drags it to the big screen. (1 hr. 49 mins.; R) • Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews New York Twin; Loews Orpheum 7; Nova; Bay Plaza; Concourse Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Cinemart; UA Astoria; UA Crossbay II; UA Movies at Bayside; Atrium; UA Movies at Staten Island; YWCA Cine-Club.

Lost Souls
Feel like sheer Satanic terror? In this one, Winona Ryder is doing everything she can in order to prevent the Hooved One from destroying the world. Co-stars Ben Chaplin and John Hurt. (1 hr. 42 mins.; R) • CC Village East; CC Murray Hill Cinemas; Clearview's Chelsea; Loews 42nd Street E Walk; Clearview's First & 62nd St.; Loews 84th Street; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Jackson Triplex; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay; UA Movieworld; UA Movies at Staten Island.

Meet the Parents
Lots of dumb jokes and misfires, but the rapport between Ben Stiller, playing a prospective son-in-law, and Robert De Niro, as the martinet father of his girlfriend, is rich. De Niro's character used to be a CIA operative, and he turns every conversation into a debriefing; Stiller has played this ardent-patsy role

Premiere

Women Are From Venus

"Why does every journalist ask me why I decided to have a female protagonist in her late forties?" asks French writer-director Tonie Marshall. "That wasn't the point—oh no!" According to her, the point of **Venus Beauty Institute** (winner of four Cesar Awards, including Best Picture and Best Screenplay) was "to tell the tale of a woman who has a very complicated relationship with love, a woman who in many ways is still a girl—a girl who doesn't take care of herself." In *Venus*, Nathalie Baye (pictured, with Samuel Le Bihan) plays a severely unhappy woman who works as a beautician in an always crowded (and always shrill) beauty salon. In order to fend off the day's irritations, she embarks upon a series of unfulfilling one-night stands, much to the chagrin of her ex-lover Jacques (Jacques Bonnaffe), whose face she may have scarred during a particularly juicy scuffle. Her life takes a turn for the better when she meets Antoine (Le Bihan), a passionate young man who instantly pledges his eternal love for her. "What I wanted to do with this film," says Marshall, "is write about a woman who's caught between two male archetypes: one, her ex-lover, is the man who always says 'I'll be there at nine' and never arrives. The other is the kind of man who *is* always on time, the one who says, 'Take my hand, and be with me forever.' That kind of man, in my opinion, is the more terrifying of the two." *Venus Beauty Institute* opens October 27. D.D.K.

Photograph by Isabelle Weingarten.

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before but never as well; there's a whole vortex of calculation behind that wall-eyed stare of his. Rainer; 10/9/00) (1 hr. 48 mins.; PG-13) • Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's First & 62nd St.; Loews Orpheum 7; Clearview's Metro Cinema; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island; YWCA Cine-Club..

MVP: Most Valuable Primate
A live-action film about a hockey-playing chimpanzee. (1 hr. 33 mins.; PG) • Bay Plaza; Concourse Plaza; Whitestone; Clearview's Cobble Hill; Kent Triplex; Linden Boulevard Multiplex; Cinemart; Jackson Triplex; Atrium.

Nurse Betty
Neil LaBute directed this one but didn't write it, which probably explains why it lacks his usual note of noxious misanthropy. It's a rather sweet and blobby romantic comedy starring Renée Zellweger as a Kansas waitress who, in a fugue state following the murder of her crumbum car-salesman husband, hits the road for L.A. to find her true dreamboat: a soap-opera actor (Greg Kinnear) who she believes is really the character he is playing. Morgan Freeman and Chris Rock turn up as hit men trailing Betty, and they have a funny rapport. (Rainer; 8/14/00) (1 hr. 49 mins.; R) • CC Murray Hill Cinemas; Sony Lincoln Square; Clearview's Cobble Hill.

The Original Kings of Comedy
Spike Lee takes a swing at the stand-up-comedy-concert genre, documenting the talents of Steve Harvey, D. L. Hughley, Bernie Mac, and Cedric the Entertainer. (2 hrs. 12 mins.; R) • Linden Boulevard Multiplex.

Pay It Forward
See Rainer, page 92. (1 hr. 40 mins.; PG-13) • Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews Coronet; Loews Orpheum 7; Clearview's Metro Cinema; Bay Plaza; Whitestone; Pavilion; UA Movies at Sheepshead Bay; Main Street Cinemas; UA Crossbay II; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

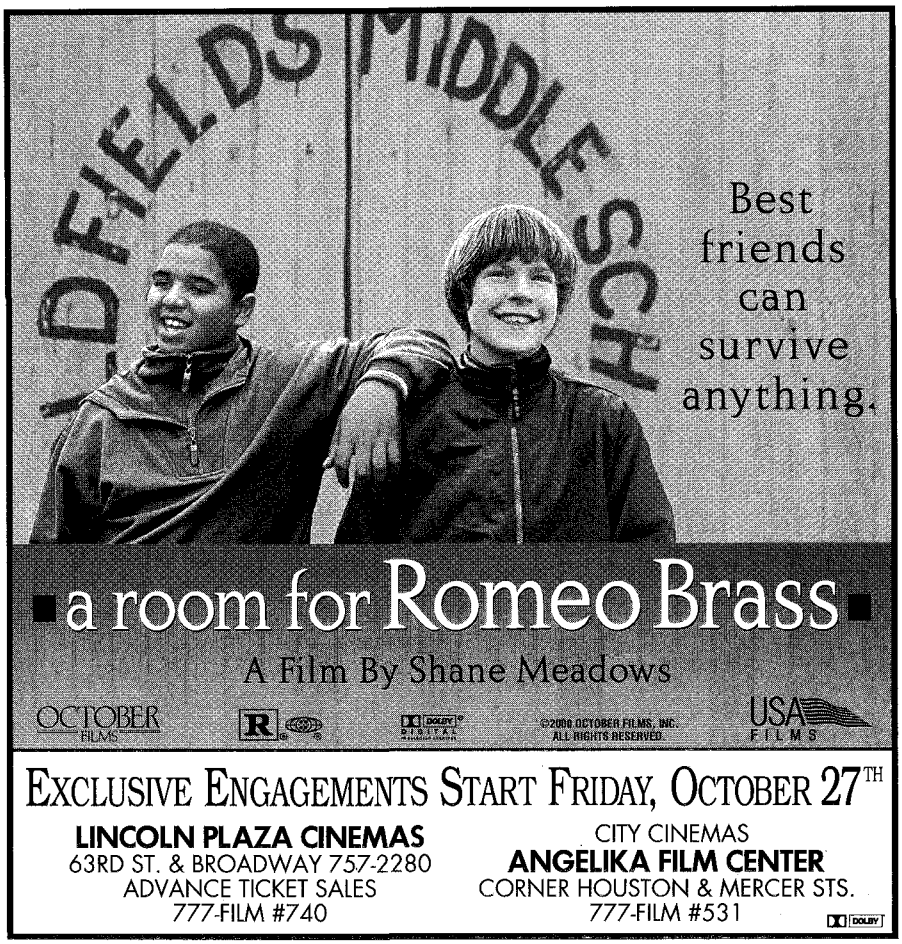
Place Vendôme
Catherine Deneuve plays the alcoholic widow of a debt-ridden gem dealer in this moody, well-paced drama directed by Nicole Garcia. Deneuve seems to have grown into her world-weariness: She's radiantly sodden here. (Rainer; 8/28/00) (1 hr. 37 mins.; R) • CC Eastside Playhouse; Paris Theatre.

★Pola X
Leos Carax, bad boy of French cinema, directed this startling free-form adaptation of Herman Melville's novel *Pierre, or the Ambiguities*, and it's maddening, fascinating, rapt. The film accomplishes what all successful literary adaptations must: It conveys the emotions we felt when we read the book. Guillaume Depardieu and Katerina Golubeva star as the brother and half-sister fated for destruction. (Rainer; 8/11/00) (1 hr. 34 mins; R) • CC Village East.

Ratcatcher
A 12-year-old boy (William Eadie) in Glasgow, estranged from his troubled family, finds solace by playing with the debris in canals. He soon befriends a 14-year-old girl who wants to teach him a thing or two about love. (1 hr. 33 mins.; NR) • Quad Cinema; Lincoln Plaza Cinemas.

Ground Rules

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote current releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. Reviews are followed by the names of theaters where the film is playing.



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Remember the Titans
This syrupy, inspirational race-relations drama follows the true story of a high-school football coach (Denzel Washington) who becomes head coach when the local school board in Virginia in 1971 is forced to integrate an all-black school with an all-white school. The events may be true, but the treatment seems false. Washington is beginning to confuse playing admirable men with giving admirable performances. (1 hr. 47 mins.; PG) • CC Village East; Loews 19th St. East; Loews Kips Bay Theatre; CC Sutton; Clearview's Olympia; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

Total Balalaika Show
This documentary about Soviet Union cosmonauts explores the nature of propaganda in the form of commemorative stamps, heroic statues, and the Red Army Choir. On a double bill with *The Red Stuff*. (2 hrs. 13 mins.; NR) • Film Forum.

Documentary

Papa, Can You Hear Me?

Cochlear implants have been seen either as a scientific miracle that can cure deafness or as a significant threat to "deaf culture." In Josh Aronson's documentary **Sound and Fury**, we meet two brothers—Chris Artinian and his deaf brother, Peter—at odds with how to raise their deaf children. Chris is all for the implants and is determined to have his 1-year-old son undergo the operation. Peter finds the whole thing an insult, and opposes his 5-year-old daughter's (Heather Artinian, pictured) desire for the treatment. Their hearing grandmother calls Peter's opinion child abuse, which only splits the family further. *Sound and Fury*, which will be screened with subtitles or assistive listening devices for the hearing impaired, begins October 25 at Film Forum.

Two Family House
Michael Rispoli stars as a discontented Staten Islander who aspires to move his family into a new house and convert that house into a bar-and-grill. Problem is, the current resident is a pregnant-and-due-any-second Irish immigrant (Kelly McDonald). (1 hr. 44 mins.; R) • UA Union Square; Loews 72nd St. East.

The Watcher
James Spader stars as an ex–FBI agent who (surprise, surprise) comes out of retirement in the hopes of capturing his old nemesis, a creepy serial killer played by Keanu Reeves. (1 hr. 32 mins.; R) • Loews 42nd Street E Walk.

Whispers: An Elephant's Tale
A live-action children's film in which a baby pachyderm experiences his coming-of-age. Voices provided by Angela Bassett, Anne Archer, and Joanna Lumley. (1 hr. 12 mins.; G) • CC Village East; Clearview's Chelsea; Loews 84th Street; Cinemart; Kaufman Astoria Cinema; UA Movies at Staten Island.

Woman on Top
Penélope Cruz stars as a spicy gourmet chef who likes to always be in control, whether she's dicing chilies or mounting men. When she moves from Brazil to San Francisco, she finds herself starring in a hit television show and causing numerous male hearts to flutter. (1 hr. 33 mins.; R) • Sony Lincoln Square.

★The Yards
See Rainer, page 93. (1 hr. 53 mins.; R) • CC Angelika Film Center; CC Cinemas 1, 2, 3.

Manhattan

Below 14th Street

CC Angelika Film Center
18 W. Houston St. (212-995-2000) • Best in Show; Billy Elliot; Dr. T & the Women; The Yards.

CC Village East
189 Second Ave. (212-529-6799) • The Legend of Drunken Master 2; Digimon: The Movie; Lost Souls; Pola X; Remember the Titans; Saving Grace; The Tao of Steve; The Tavern; Whispers: An Elephant's Tale.

Cinema Village
22 E. 12th St. (212-924-3363) • Chutney Popcorn; Dark Days; Solas.

Clearview's Waverly
323 Sixth Ave., at W. 3rd St. (777-FILM#603) • The Contender; Sing-a-long Sound of Music.

Film Forum
209 W. Houston St. (212-727-8110) • Diary of a Chambermaid; Sound and Fury; Total Balalaika Show; Yi Yi. (See also "Museums, Societies, Etc.")

Loews Village
66 Third Ave., at 11th St. (50-LOEWS#952) • Almost Famous; Bamboozled; The Ladies Man; Meet the Parents; Pay It Forward.

Quad Cinema
34 W. 13th St. (212-255-8800) • Just One Time; Live Nude Girls Unite!; Ratcatcher; The Broken Hearts Club.

The Screening Room
54 Varick St. (below Canal) (212-334-2100) • Cleopatra's Second Husband; The Valiant Ones. (See also "Museums, Societies, Etc.")

UA Union Square
13th St. and Broadway (212-253-2225) • Bedazzled; The Contender; Dancer in the Dark; The Exorcist: The Version You've Never Seen; Girlfight; Just Looking; Requiem for a Dream; Two Family House.

14th–41st Streets

CC Murray Hill Cinemas
160 E. 34th St. (212-689-6548) • Bedazzled; Digimon: The Movie; Get Carter; Lost Souls; Nurse Betty.

Clearview's Chelsea
260 W. 23rd St. (777-FILM#597) • Bedazzled; The Contender; Dancer in the Dark; The Exorcist: The Version You've Never Seen; Lost Souls; The Broken Hearts Club; Whispers: An Elephant's Tale.

Clearview's Chelsea West
333 W. 23rd St. (777-FILM#614) • Dr. T & the Women.

Loews 19th St. East
890 Broadway, at 19th St. (50-LOEWS#858) • Almost Famous; Best in Show; The Ladies Man; Meet the Parents; Pay It Forward; Remember the Titans.

Loews Kips Bay Theatre
570 Second Ave. (505-6397#558) • Almost Famous; The Contender; Dr. T & the Women; The Exorcist: The Version You've Never Seen; Into the Arms of Strangers; The Ladies Man; The Legend of Drunken Master 2; Meet the Parents; Pay It Forward; Remember the Titans.

42nd–60th Streets

CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • Bamboozled; Dr. T & the Women; The Yards.

CC Crown Gotham
969 Third Ave., bet. 57th and 58th Sts. (212-759-2262) • The Legend of Drunken Master 2.

CC Eastside Playhouse
919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) • Place Vendôme.

CC Sutton
205 E. 57th St. (212-759-1411) • Dancer in the Dark; Remember the Titans.

Clearview's 59th Street East
239 E. 59th St. (777-FILM#615) • Croupier.

Clearview's Ziegfeld
141 W. 54th St. (777-FILM#602) • The Contender.

CO Worldwide Cinemas
340 W. 50th St. (505-CINE#610) • Coyote Ugly; Gladiator; Groove; Hollow Man; Nutty Professor 2: The Klumps; The Perfect Storm.

Loews 42nd Street E Walk
42nd Street at Eighth Ave. (50-LOEWS#572) • Almost Famous; Best in Show; The Ladies Man; The Legend of Drunken Master 2; Lost Souls; Meet the Parents; Urban Legends: The Final Cut; The Watcher.

Loews Astor Plaza
44th St. bet. Broadway and Eighth Ave. (50-LOEWS#699) • The Exorcist: The Version You've Never Seen.

Loews Coronet
993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) • Pay It Forward.

Loews State
1540 Broadway, bet. 45th and 46th Sts. (50-LOEWS#901) • Dancer in the Dark; Girlfight; One; Space Cowboys.

Paris Theatre
4 W. 58th St. (212-688-3800) • Place Vendôme.

61st Street and Above, East Side

CC 86th St. East
210 E. 86th St. (777-FILM#763) • Bedazzled; The Legend of Drunken Master 2; Lost Souls; Remember the Titans.

Photograph by Joseph Sinnott.

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Clearview's Beekman
1254 Second Ave., bet. 65th and 66th Sts. (777-FILM#606) • The Contender.
Clearview's First & 62nd St.
400 E. 62nd St. (777-FILM#957) • Almost Famous; Bedazzled; Lost Souls; Meet the Parents.
Clearview's Park and 86th St.
125 E. 86th St. (777-FILM#604) • Dr. T & the Women; Get Carter.
Loews 72nd St. East
1230 Third Ave., bet. 71st and 72nd Sts. (50-LOEWS#704) • Two Family House.
Loews New York Twin
1271 Second Ave., bet. 66th and 67th Sts. (50-LOEWS#698) • Best in Show; The Ladies Man.
Loews Orpheum 7
1538 Third Ave., at 86th St. (50-LOEWS#964) • Almost Famous; Best in Show; The Ladies Man; Meet the Parents; Pay It Forward.
UA East
1629 First Ave., at 85th St. (212-249-5100) • The Contender.
UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • Beautiful; Digimon: The Movie; Get Carter.

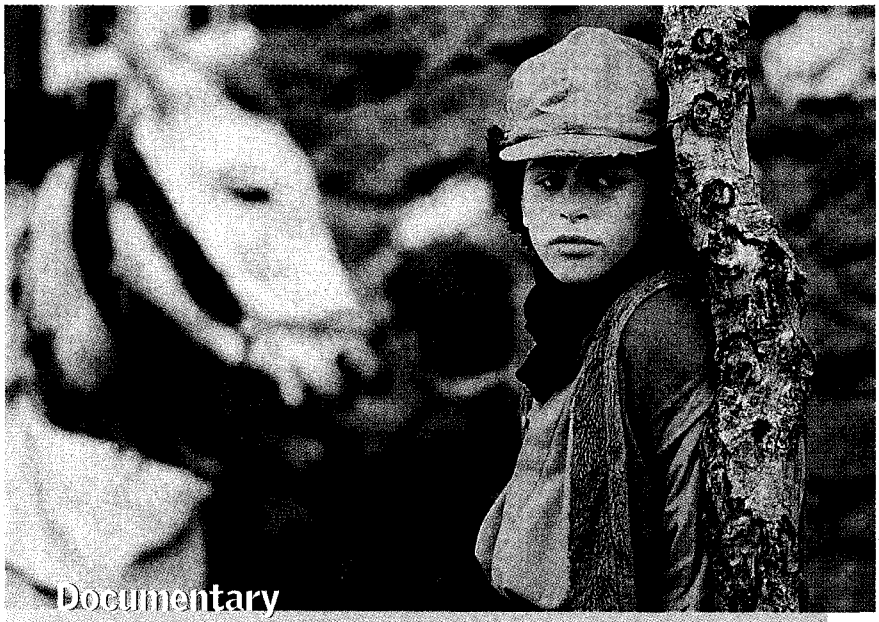
61st Street and Above, West Side

Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (777-FILM#864) • Bedazzled.
Clearview's Metro Cinema
2626 Broadway, bet. 99th and 100th Sts. (777-FILM#609) • Meet the Parents; Pay It Forward.
Clearview's Olympia
2770 Broadway, bet. 106th and 107th Sts. (777-FILM#613) • The Contender; Remember the Titans.
Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) • Aimée & Jaguar; Calle 54; Dancer in the Dark; Goya in Bordeau; Ratcatcher; Solas; Taboo.
Loews 84th Street
2310 Broadway, at 84th St. (50-LOEWS#701) • The Exorcist: The Version You've Never Seen; Get Carter; The Legend of Drunken Master 2; Lost Souls; Remember the Titans; Requiem for a Dream; Whispers: An Elephant's Tale.
New Coliseum
701 W. 181st St. (212-740-1545) • Bedazzled; Girlfight; Lost Souls.
Nova
3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) • Bedazzled; The Ladies Man; Lost Souls.
Sony Lincoln Square
1998 Broadway, at 68th St. (50-LOEWS#638) • Almost Famous; Beautiful; Best in Show; The Exorcist: The Version You've Never Seen; Girlfight; Into the Arms of Strangers; Nurse Betty; Sunshine; Woman on Top.

Bronx

Area Code 718

Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (777-FILM#833) • Bait; Bamboozled; Bedazzled; Digimon: The Movie; The Exorcist: The Version You've Never Seen;



Documentary

Horses Tale

Co-winner of the Camera d'Or at this year's Cannes Film Festival, **A Time for Drunken Horses** is Iranian filmmaker Bahman Ghobadi's feature-film debut, centering on five orphaned siblings living beside the Iran-Iraq border who must entirely support themselves. The occasional narrator of the film is 12-year-old Amaneh (Nezhad Ekhitiar-Dini, pictured), who takes us through the trials of her older brother Ayoub, who works as many jobs as he can to support his four siblings, including Madi, his severely crippled and dying younger brother. When big sister Rojine offers to marry an Iraqi Kurd on the condition that his family pay for the boy's operation, the family agrees at first—but then abandons the sick boy at the border exchange. Begins on October 27 at the Loews Screening Room as part of the Shooting Gallery Film Series.

Photograph courtesy of Shooting Gallery.

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Get Carter; The Ladies Man; The Legend of Drunken Master 2; Lost Souls; Meet the Parents; MVP: Most Valuable Primate; Pay It Forward; Remember the Titans.

Concourse Plaza
214 E. 161th St. (718-588-8800) • Bamboozled; Digimon: The Movie; The Exorcist: The Version You've Never Seen; Get Carter; The Ladies Man; The Legend of Drunken Master 2; Lost Souls; Meet the Parents; MVP: Most Valuable Primate; Remember the Titans; Urban Legends: The Final Cut.

Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • The Legend of Drunken Master 2; Bait; Bamboozled; Digimon: The Movie; Dr. T & the Women; The Exorcist: The Version You've Never Seen; Get Carter; The Ladies Man; Lost Souls; Meet the Parents; MVP: Most Valuable Primate; Pay It Forward; Remember the Titans; Urban Legends: The Final Cut.

Brooklyn

Area Code 718

BAM Rose Cinemas
30 Lafayette Ave., Brooklyn (718-623-2770) • Bamboozled; The Broken Hearts Club; Dancer in the Dark. (See also "Museums, Societies, Etc.")

Brooklyn Heights
70 Henry St. (718-596-7070) • Call theater for showtimes.

Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Bedazzled; Get Carter; The Legend of Drunken Master 2.

Clearview's Cobble Hill
265 Court St. (718-596-9113) • Croupier; Dancer in the Dark; Dr. T & the Women; MVP: Most Valuable Primate; Nurse Betty.

CO Alpine
6817 Fifth Ave., at 69th St. (777-FILM#580) • Call theater for showtimes.

CO Fortway
6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) • Call theater for showtimes.

CO Kings Plaza
5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) • Call theater for showtimes.

CO Kingsway
946 Kings Hwy., at Coney Island Ave. (777-FILM#577) • Call theater for showtimes.

Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • Bedazzled; The Ladies Man; MVP: Most Valuable Primate.

Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • Bait; Bamboozled; Bring It On; Digimon: The Movie; The Exorcist: The Version You've Never Seen; Get Carter; The Ladies Man; The Legend of Drunken Master 2; Lost Souls; Meet the Parents; MVP: Most Valuable Primate; The Original Kings of Comedy; Remember the Titans; Urban Legends: The Final Cut.

Pavilion
188 Prospect Park West (718-369-0838) • Bedazzled; Best in Show; The Contender; Digimon: The Movie; The Ladies Man; Lost Souls; Meet the Parents; Pay It Forward; Remember the Titans.

Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Bedazzled; Get Carter; The Ladies Man; Remember the Titans.

UA Marboro
6817 Bay Pkwy., at 69th St. (718-232-4000) • Bedazzled; Dr. T & the Women; Meet the Parents; Remember the Titans.

UA Movies at Sheepshead Bay
3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (615-1700) • Bedazzled; The Contender; Get Carter; The Ladies Man; The Legend of Drunken Master 2; Lost Souls; Meet the Parents; Pay It Forward; Remember the Titans.

Queens

Area Code 718

Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • Bedazzled; Digimon: The Movie; The Legend of Drunken Master 2; Lost Souls; Meet the Parents; Remember the Titans.

Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • The Ladies Man; Lost Souls; MVP: Most Valuable Primate; Remember the Titans; Whispers: An Elephant's Tale.

CO Cinema City
183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) • Call theater for showtimes.

CO Fresh Meadows
Eastbound Service Rd. at 190th St. (777-FILM#619) • Call theater for showtimes.

College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • Bamboozled; The Contender; Digimon: The Movie; Dr. T & the Women; The Exorcist: The Version You've Never Seen; Get Carter; The Ladies Man; The Legend of Drunken Master 2; Lost Souls; Meet the Parents; MVP: Most Valuable Primate; Pay It Forward; Remember the Titans.

Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Bedazzled; Lost Souls; MVP: Most Valuable Primate.

Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • Almost Famous; Best in Show; Get Carter; Girlfight; Lost Souls; Meet the Parents; Remember the Titans; Urban Legends: The Final Cut; Whispers: An Elephant's Tale.

Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • Almost Famous; Bamboozled; The Broken Hearts Club; Chicken Run; Dancer in the Dark; Left Luggage.

Main Street Cinemas
72-66 Main St. (718-263-4828) • Bedazzled; The Contender; Digimon: The Movie; The Legend of Drunken Master 2; Lost Souls; Meet the Parents; Pay It Forward; Pokémon The Movie 2000; Remember the Titans.

North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • Almost Famous; Butterfly; Solomon and Gaenor.

Plaza
103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Get Carter; Girlfight.

Sony Bay Terrace
211-01 26th Ave., at Bell Blvd., Bayside (777-FILM#712) • Call theater for showtimes.

Sony Elmwood
57-02 Hoffman Dr., Elmhurst (777-FILM#733) • Call theater for showtimes.

UA Astoria
28-60 Steinway St. (718-726-1279) • The Contender; Digimon: The Movie; Dr. T & the Women; The Exorcist: The Version You've Never Seen; The Ladies Man; The Legend of Drunken Master 2; MVP.

UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • Bedazzled; The Exorcist: The Version You've Never Seen; Get Carter.

UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Bamboozled; The Legend of Drunken Master 2; Lost Souls.

UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • Bedazzled; The Contender; The Exorcist: The Version You've Never Seen; The Ladies Man; Meet the Parents; MVP: Most Valuable Primate; Pay It Forward; Remember the Titans.

UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • Best in Show; Billy Elliot; The Contender; Digimon: The Movie; Dr. T & the Women; Meet the Parents; Pay It Forward.

UA Movies at Bayside
38-39 Bell Blvd., at 39th Ave. (718-225-7711) • Bedazzled; Dr. T & the Women; The Ladies Man; Meet the Parents.

UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • Bedazzled; The Contender; Dr. T & the Women; The Legend of Drunken Master 2; Lost Souls; Meet the Parents; Remember the Titans.

Staten Island

Area Code 718

Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville

Opening

Troubled-Teens Alert

In **George Washington**, tragedy strikes a small rural town in the American South, which spells some serious coming-of-age experiences for a group of young 'uns, all played by nonprofessional actors (such as Rachael Handy, Donald Holden, and Damian Jewan Lee, who play Sonya, George, and Vernon; pictured, moving the corpse of Buddy, played by Curtis Cotton III). Actress Candace Evanofski plays Nasia, a 12-year-old who has broken up with her show-off boyfriend—yes, she's *12*—and is becoming romantically obsessed with an introverted young man whose skull never hardened after birth. The debut of 25-year-old director-writer David Gordon Green, the film is heavily improvised and, by the sound of it, seriously heavy. Begins October 27 at Lincoln Plaza Cinemas and Loews Screening Room.

Photograph courtesy of Cowboy Booking International.

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718-317-8300) • Bedazzled; The Contender; Digimon: The Movie; Dr. T & the Women; The Exorcist: The Version You've Never Seen; Get Carter; The Ladies Man; Meet the Parents; MVP: Most Valuable Primate; Pay It Forward; Remember the Titans.

JA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • Bedazzled; The Contender; Meet the Parents; Pay It Forward; Remember the Titans.

JA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • Bedazzled; Best in Show; The Contender; Digimon: The Movie; Dr. T & the Women; The Exorcist: The Version You've Never Seen; The Ladies Man; The Legend of Drunken Master 2; Lost Souls; Meet the Parents; Pay It Forward; Remember the Titans; Urban Legends: The Final Cut; Whispers: An Elephant's Tale.

Museums, Societies, Etc.

American Museum of the Moving Image
Through 10/29: "Lon Chaney: Man of a Thousand Faces." 10/28: *Tell It to the Marines* (1927); *While the City Sleeps* (1928). 10/29: *West of Zanzibar* (1928); *The Unholy Three* (1930). • 36-01 35th Ave., Astoria, Queens (718-784-0077). Tickets, $4.50–$8.50. Members and children under 4, free.

Anthology Film Archives
10/24: The Australian Culture Institute presents *France, Here We Come* (1999). 10/25: "New Filmmakers and Queer Filmmakers 2000 Presents Young Gay Love!" *Montreal Man* (1974). 10/26: "Pier Paolo Pasolini: The 25th Anniversary Retrospective." *Accattone/The Scrounger* (1961); *Mamma Roma* (1962). "Artists and Influences." *Billops Art Exhibition* (1973); *Marcus Garvey: Look For Me in the Whirlwind* (2000). 10/27: *First World Festival of Negro Arts* (1966); *Some Kind of Funny Porto Rican* (2000); *Nisei Soldier: Standard Bearer for an Exiled People* (1984). "Classic Terror for Halloween." *Eyes Without a Face* (1959); *Cat People* (1942). 10/28: "Artists and Influences." *Women Outside* (1995); *Hozho of Native Women* (1994); *Valerie* (1975). "Classic Terror for Halloween." *I Walked With a Zombie* (1943); *Eyes Without a Face*; *Cat People*. 10/29: "Artists and Influences." *The Bombing of Osage Ave* (1985); *The KKK Boutique Ain't Just Rednecks* (1994). 10/30: *Medea* (1969). "Classic Terror for Halloween." *Cat People*; *Eyes Without a Face*. • 32 Second Ave. (212-505-5110); $8.

BAM Rose Cinemas
10/24: "Jacques Rivette." *Up, Down, Fragile* (1995). 10/25: *"The Sound of Silents."* The Unholy Three *(1925)*. 10/26: *"Lodge Kerrigan."* Claire Dolan *(1998)*. 10/27–10/28: "Four From Manipur: On Stage/On Film." *My Son, My Precious* (1981). 10/28: *The New Self* (1990). 10/29: Orchids *of Manipur* (1994); *Sangai: Dancing Deer of Manipur* (1998). 10/30: "On Stage/On Film." *Shakespeare Wallah* (1965). • 30 Lafayette Avenue, Brooklyn (718-623-2770).

Film Society of Lincoln Center
(The Walter Reade Theater) Through 10/31: "Totally Totó: Tribute to a Comic Genius." 10/24: *The Band of Honest Men*; *Gentlemen Are Born* (1960). 10/25: *Gentlemen Are Born*; *The Passionate Thief*. 10/26: *Totó Diabolicus*; *Toto and Peppino Divided in Berlin*. 10/27: *The Two Colonels* (1963); *Toto and Peppino Divided in Berlin*. 10/28: *Totó Diabolicus*; *Hawks and Sparrows*. 10/29: *Hawks and Sparrows*; *The Earth Seen From the Moon*; *Totó Versus the 4*. 10/30: *Hawks and Sparrows*; *The Earth Seen From The Moon*. • 65 W. 65th St., plaza level (212-875-5600); $8.50, $5 for members, $4.50 for seniors, $3 for "Movies for Kids."

Ocularis
10/29: *Night of the Living Dead* (1968); *The Doom of Dracula*. 10/30: *Suspiria* (1997); *The Bride of Frankenstein*. • At Galapagos, 70 N. 6th St., Williamsburg, Brooklyn (718-388-8713); $5.

Two Boots Pioneer Theater
10/24–10/30: *Chuck and Buck* (2000); *Steal This Movie!* (2000). • 155 E. 3rd St. (212-254-3300); $9, $6 for seniors.

Trailers

ROCK AND ROLE Following in the footsteps of her daughter Kate Hudson, who played a groupie in *Almost Famous*, **Goldie Hawn** is in negotiations with Fox Searchlight to play a grown-up rock groupie who reunites with a fellow wild child in *The Banger Sisters*; **Susan Sarandon** is under consideration to co-star.

THE ROYAL TREATMENT **Gwyneth Paltrow** is still being courted by director **Wes Anderson** (*Rushmore*) to appear in his next feature, *The Royal Tenenbaums*, but in the meantime she has already signed with Miramax to star in the romantic comedy *A View From the Top*, to be shot in December; the director is Brazilian filmmaker **Bruno Barreto** (*Four Days in September*, *Bossa Nova*).

ABOUT JACK New Line Cinema says that **Jack Nicholson** is attached to star in *About Schmidt*, **Alexander Payne**'s adaptation of **Louis Begley**'s acclaimed 1996 novel about an anti-Semitic widower's struggle with his yuppie daughter, who's about to marry a Jewish lawyer. (Begley's sequel, *Schmidt Delivered*, comes out this month.)

TWIN TOWERS After he finishes filming *Rush Hour 2*, martial-arts maestro **Jackie Chan** plans to come to New York to play a World Trade Center window washer who must single-handedly thwart an apparent terrorist attack in New Line Cinema's action comedy *Nosebleed*; New Line has **Renny Harlin** (*Die Hard 2*, *Cliffhanger*) lined up to direct.

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Edited by Logan Hill

Broadway

Previews and Openings

Betrayal
Director David Leveaux (last season's powerful revival of Tom Stoppard's *The Real Thing*) directs Juliette Binoche, Liev Schreiber, and John Slattery in Harold Pinter's intricate tale of love, lust, and the pain of adultery. This tense 1978 drama, one of Pinter's tightest plays, moves back through time to track a wife's seven-year affair with her husband's best friend to its almost heartbreakingly naïve beginning. $40–$65. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. In previews for an 11/14 opening. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

The Full Monty
Word of mouth is strong on this musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. Music and lyrics by David Yazbek; book by Terrence McNally; directed by Jack O'Brien. $31–$86. Mon.–Sat. at 8, Wed. and Sat. at 2. In previews for a 10/26 opening. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

Proof
David Auburn's *Proof* is what *Copenhagen* ought to be: a play about scientists whose science matters less than their humanity. Robert, a world-famous mathematician who went crazy; Catherine, his mathematically brilliant but too-depressed-to-work daughter; Hal, a young math teacher going through Robert's hundred-plus confused notebooks; and Claire, Robert's older daughter and a successful actuary, are above all fascinating individuals. As directed by Daniel Sullivan, the performances are perfect. As for Mary-Louise Parker, her Catherine is a performance of genius. (Simon: 6/5/00.) $24–$69. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 10/24 opening. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

The Rocky Horror Show
Christopher Ashley (*Jeffrey*) directs a surreal cast in Frank N. Furter's pad. Lifelong rocker Joan Jett makes her Broadway debut opposite *Rent* star Daphne Rubin-Vega, stage vet Tom Hewitt, comics Dick Cavett and Lea De Laria, and Alice Ripley of *Side Show* (very appropriate). $75. Tues.–Fri. at 8, Sat. at 5 and 9:45, Sun. at 2 and 7. In previews for an 11/15 opening. • Circle in the Square, 1633 Broadway (212-239-6200).

Seussical
With high camp appeal, a flashy ad campaign by David LaChapelle, the elastic David Shiner as the Cat in the Hat, and *Dirty Blonde*'s adorable Kevin Chamberlin as Horton, there's no doubt this musical, by Lynn Ahrens and Steven Flaherty (*Ragtime, Once on This Island*), will yank in more than just the kiddies. Director Rob Marshall has recently been called in to help Frank Galati juice up the tuner after mixed out-of-town reviews. $25–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 10/29 for an 11/30 opening. • Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).

The Tale of the Allergist's Wife
Who would have expected from a campy downtown playwright a nicely structured, intelligently funny, satirically relevant uptown comedy? In Charles Busch's new play, the retired but still overactive allergist Dr. Ira Taub is married to Marjorie, an immobilized nervous wreck since the death of her therapist. If you seek an ideal cast, look no further. Linda Lavin, for whom the admiring Busch wrote Marjorie as, he says, a kind of King Lear, is that and more: Lady Macbeth, Willy Loman, Lydia Languish, and, better yet, herself at her dizzying best. (Simon: 3/13/00.) Also starring Tony Roberts and Michelle Lee. $30–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. In previews for an 11/2 opening. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

Now Playing

Aida
The epic musical about the love affair between a Nubian slave and a cute Egyptian, with music by Elton John and lyrics by Tim Rice. $25–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Annie Get Your Gun
Cheryl Ladd plays Annie Oakley, the sharp-tongued, sharpshootin' gal from Cincinnati. $35–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).

Beauty and the Beast
Disney's beast is back (no, not the mouse). $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

Cabaret
The Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production. This revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Now starring Matt McGrath (*Hedwig*) and Lea Thompson. $25–$90. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

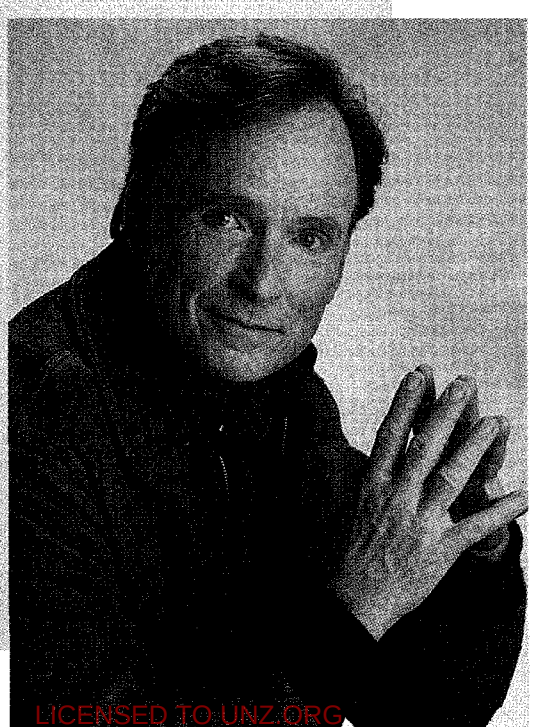
Chicago
It was a gamble to transfer the Encores! production of this musical to Broadway, but since it's about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. (Simon: 11/30/98.) Now featuring Jasmine Guy and Charlotte D'Amboise $20–$85. Mon., Tues., Thurs.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Opened: 11/14/96. • Shubert Theater, 225 W. 44th St. (212-239-6200).

Contact
This is billed as "a dance play by Susan Stroman and John Weidman," with what little there is of a play mostly by Weidman and the variety and plenitude of the danc-

Previews

Time-Warped

Why on earth is Dick Cavett sharing a Broadway stage with a Transylvanian transsexual? "I tell people I'm doing it because Moynihan turned the part down," he says of his role as the tweedy, rumbling narrator in the new revival of The Rocky Horror Show. No stranger to shtick or Q&A's, Cavett (pictured) continues: "You probably also want to know what I think about the whole phenomenon. Well," he pronounces, "*no* movie is that fun to watch 121 times." He pauses, then concludes, "So it must be the community participation. At one point, a character says, 'dark storm clouds, heavy, black, and pendulous.' And every time the audience shouts out in the middle of it, so it's, 'dark storm clouds—*describe your balls!*—heavy, black, and pendulous.' " He chuckles . . . and chuckles. But if co-star Joan Jett can whale on her guitar, what, besides a highly developed appreciation for bathroom humor, can Cavett bring to Dr. Frank N. Furter's pad? "Very few people know I can do the moonwalk," he divulges. Lately, his publicist confirms, Cavett has been lobbying director Christopher Ashley to work his smooth move into the show. "I've moonwalked onto everybody's show at least once—Carson, Letterman. It gets an instant cheer and applause. The illusion," Cavett, renegade magician that he is, reveals, "is caused by the fact that the weight is actually on the bent leg. Your weight is never on your straight leg, never." *But it's the pelvic thrust that really drives you insane . . .* In previews for a November 15 opening. (See "Broadway.") L.H.



Photograph by Joe Henson.

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ng all Stroman. Boyd Gaines, a delightful actor and inspired amateur dancer, performs with aplomb. Deborah Yates triumphs as the girl in yellow. (Simon: 10/25/99.) $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

Copenhagen
A major hit in London, Michael Frayn's heady play about what might have happened when German physicist Werner Heisenberg visited Niels Bohr in 1941 stars Philip Bosco, Blair Brown, and Michael Cumpsty. $40–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Royale Theatre, 242 W. 45th St. (212-239-6200).

Les Misérables
The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest of eyes. (Simon: 3/31/97.) $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

The Lion King
This spectacle rightfully earns that most abused of epithets: *magical*. (Simon: 12/1/97.) $20–$90. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

Miss Saigon
A big helicopter stars in this adaptation of Puccini's *Madama Butterfly*. $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. Through 12/31. • Broadway Theater, 1681 Broadway, at 53rd St. (212-239-6200).

The Music Man
Back in 1957, Meredith Willson's *The Music Man* made a star out of Robert Preston; the current revival should do the same for Rebecca Luker. As Marian Paroo, the librarian of River City, Iowa, who goes from tight-lipped spinster to glowing inamorata in this happy show, Miss Luker gives a performance as detailed, nuanced, and cherishable as ever turned a performer into a legend. (Simon: 5/8/00.) $40–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Neil Simon Theatre, 250 W. 52nd St. (212-307-4100).

The Phantom of the Opera
Andrew Lloyd Webber's blockbuster. $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

Rent
The late Jonathan Larson's reimagining of Puccini's *La Bohème*. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

Riverdance
This revamped version returns to New York. $25–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).

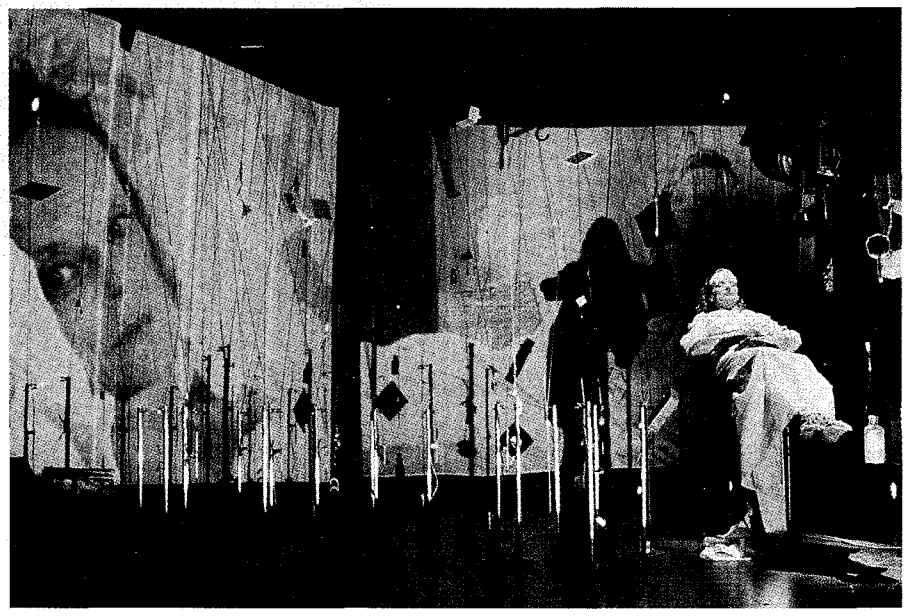
Saturday Night Fever
Flared pants! $35–$85. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Minskoff Theatre, 200 W. 45th St. (212-307-4100).

Swing!
The dance marathon continues. $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • St. James Theatre, 246 W. 44th St. (212-239-6200).

Previews

Pillow Talk

Virginia Woolf had to imagine what Shakespeare's sister might have been like, but Susan Sontag lucked out. Her only play, **Alice in Bed**, tracks the real-life sister of Henry and William James, who suffered from neurasthenia while her brothers were redefining pragmatism and "inventing" stream-of-consciousness fiction. Since most of the play necessarily occurs while Alice (Joan MacIntosh, pictured) is supine, Ivo van Hove, the experimental Dutch director who staged last season's brutal production of *A Streetcar Named Desire*, will employ high-tech gadgetry to illuminate the fantasies roaming through her mind. Previews begin October 26 at New York Theatre Workshop.



Off Broadway

Previews and Openings

Alice in Bed
Avant-garde darling Ivo van Hove directs Joan MacIntosh and Jorre Vandenbussche in Susan Sontag's drama. $45. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7. Previews begin 10/26 for an 11/5 opening. • New York Theatre Workshop, 79 E. 4th St. (212-460-5475).

The Dinner Party
Neil Simon's unabashedly contrived new comedy features three men, two of their ex-wives, and a mysterious man who has locked them all in a Paris dining room together. Henry Winkler and John Ritter star. $20–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Music Box Theater, 239 W. 45th St. (212-239-6200).

Dirty Blonde
Brash actress-author Claudia Shear stars in her delightful play about two Gotham singles who meet at the grave of Mae West, sampling delicious vignettes from the life of the woman who said, "I'm no angel, but I've spread my wings a bit." $55–$65. Tues.–Sat. at 8, Sat. and Wed. at 2, Sun. at 3. • Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).

Fosse
A tribute to the late choreographer-director. $65–$80. Mon., Tues, and Thurs.–Sat. at 8, Sun. at 2 and 7, Sat. at 2. • Broadhurst Theatre, 235 W. 44th St. (212-239-6200).

Gore Vidal's The Best Man
In 1959, Vidal set out to write a tough play that would, he says, "explain to the republic the kind of people who are presidential and why." Chris Noth and Spalding Gray play opposing presidential candidates, joined by Elizabeth Ashley, Charles Durning, Christine Ebersole, Jonathan Hadary, and Michael Learned. $45–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Virginia Theatre, 245 W. 52nd St. (212-239-6200).

Jekyll & Hyde
Man turns into beastly man, all in the name of science. $45–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 4/28/97. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

Kiss Me, Kate
With a score jammed with some of the best-known theater songs ever written, it's no wonder each generation has rediscovered this gem since its 1948 Broadway premiere. Now Brian Stokes Mitchell and Marin Mazzie interpret Cole Porter's feuding couple—two actors who play the Shrew's Kate and Petruchio in a play-within-the-musical. $25–$80. Mon.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).

Class Act
The MTC presents a new musical that reassembles many of the works of lyricist Ed Kleban, the man who wrote the lyrics for *A Chorus Line*. $40. Tues.–Sun. at 7:30, Sat. and Sun. at 3. In previews for a 10/31 opening. Through 12/3. • City Center Theatre, 131 W. 55th St. (212-581-1212).

Cobb
Thanks to Kevin Spacey's advocacy, Lee Blessing's play about the baseball icon transfers to Off Broadway. $45. Tues.–Sat. at 8:30, Sun. at 7:30, Sun. at 3:30. Previews begin 10/26 for an 11/8 opening. • Lucille Lortel Theatre, 121 Christopher St. (212-239-6200).

Comic Potential
When Alan Ayckbourn's new comedy wowed London last year, actress Janie Dee took home the Olivier, Evening Standard, and Critics Circle awards. She'll arrive at the MTC to play Jacie Triple Three, a robotic actoid hired by a struggling screenwriter in Ayckbourn's farcical future. $55. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 2:30 and 7. Previews begin 10/24 for an 11/16 opening. • MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).

End of the World Party
A new comedy about gay men who share a Fire Island summer house by multiple Emmy winner Chuck Rangberg. $45. Mon., Wed.–Sat. at 8, Sat. at 2, Sun. at

Photograph by Chris Van der Burght.

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Ground Rules

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

3. Previews begin 10/25 for an 11/9 opening. • 47th Street Theatre, 304 W. 47th St. (212-239-6200).

Game Show
Director Mark Waldrop's cast will simulate a live TV broadcast and select audience members to compete for cash and prizes. Meanwhile, audience members who aren't competing onstage get to watch the hosts' backstage antics. $49.50. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. In previews for a 10/25 opening. • 45 Bleecker Theatre, 45 Bleecker St. (212-307-4100).

Gershwin's American Rhapsody
A new musical revue of Gershwin's works directed by Ruth Leon and starring KT Sullivan and Mark Nadler. $40–$55. Wed.–Fri. at 8, Thurs. at 2, Sat. at 5 and 10:15, Sun. at 2. Previews begin 10/25 for an 11/10 opening. • Triad Theatre, 158 W. 72nd St. (212-239-6200).

Green Fields
Zypora Spaisman and Shifra Lerer star in the Yiddish classic, directed by Bryna Turetsky. $18–$30. Wed. at 2 and 7, Thurs. at 7, Sat. at 8, Sun. at 2 and 5:30. • Mazer Theater, 197 E. Broadway (212-279-4200).

The Head: A Disembodied Comedy
A screwball comedy set in an underground laboratory in the 1930's, complete with a dwarf, a gangster, a giant, and a mystic. $35. Tues.–Sun. at 8, Sun. at 4. Previews begin 10/25 for an 11/3 opening. • Chelsea Playhouse, 125 W. 22nd St. (212-279-4200).

The Hostage
The Irish Repertory presents Brendan Behan's dark comedy about a British soldier held captive by a former IRA commander. $35–$40. Tues.–Sat. at 8, Sat. and Sun. at 3. In previews for a 10/29 opening. • Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

Opening

Just Say Noh

A blind musician plays before a ghostly army to save his soul, an itinerant monk challenges a voracious goblin, and a man enters a fast-food restaurant and meets a lover who died 40 years ago, in Kwaidan. These three spooky Japanese fables, enacted by puppets, directed by avant-garde pioneer Ping Chong, and designed by Jon Ludwig and Misuru Ishii, open October 27, just in time for All Hallows' Eve. So if your kids have been begging you to take them to the *Exorcist* re-release or yet another horror spoof, consider this your escape route. (See "Off Broadway.")

Kwaidan
A triptych of Japanese ghost stories. $10–$25. Fri. at 7, Sat. at 2 and 7, Sun. at 12 and 5. 10/27–11/5. • New Victory Theater, 209 W. 42nd St. (212-239-6200).

Marcel Marceau
The master mime returns for three weeks. 10/24–11/12. Call for schedule. • Kaye Playhouse at Hunter College, 695 Park Ave., at 68th St. (212-772-4448).

Other People
A poet-stripper, a playwright, and a hustler meet in the East Village. $25. Tues.–Fri. at 7:30, Sat. at 2 and 7:30, Sun. at 2 and 7. In previews for a 10/22 opening. • Playwrights Horizons, 416 W. 42nd St. (212-279-4200).

A Place at the Table
Director Michael Sexton, who directed last year's terrific *Trudy Blue*, returns to the MCC with Simon Block's comical tale of television politics. $35. Tues. at 7, Wed.–Sat. at 8, Sat. at 3. In previews for a 10/25 opening. • MCC Theater, 120 W. 28th St. (212-727-7765).

Red Roses and Petrol
Georganne Heller's new play, directed by Neal Jones, boasts a cameo by Frank McCourt. $35–$40. Tues.–Sat. at 8, Sun. at 3. In previews for a 10/23 opening. • Irish Arts Center, 553 W. 51st St. (212-581-4125).

Stranger
Kyra Sedgwick and David Straitharn star in a new play by Craig Lucas about two strangers who meet on a plane, one of whom is a felon. $45. Tues.–Fri. at 8, Sat. at 5 and 9. Through 11/19. • Vineyard Theatre, 108 E. 15th St. (212-353-0303).

Strictly Personal
A comedy about dating and personals by Jake Feinberg. $45. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 and 7. In previews for an 11/8 opening. • Soho Playhouse, 15 Vandam St. (212-239-6200).

Tabletop
Two Davids, Story and Mamet, have popularized the workplace play, a genre to which Rob Ackerman now contributes his highly estimable *Tabletop*. We are in the photographic studio of Marcus Gordon, a slipping leader in the field, nervous perfectionist, slave driver wielding the foul-mouthed insult like a bullwhip. Needed, for a product called Fruit Freeze, is a "pour shot," to be followed by a "heroic beauty shot." Something always goes wrong: An apple gets bruised, that swirl collapses, tempers fray. The set could easily be a functioning studio, as lovingly lighted by Jack Mehler as if it were a cup of Fruit Freeze. Six terrific actors combine into an ensemble perhaps even greater than its parts. (Simon: 8/14/00.) $47.50. Mon., Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 10/30 opening. • American Place Theater, 111 W. 46th St. (212-239-6200).

Tokyo Notes
The Japan Society presents the American debut of Oriza Hirata's hit family drama, set in a Japanese art museum in 2004. $20. 10/26–10/28 at 8. • Japan Society, 333 E. 47th St. (212-752-3015).

The Unexpected Man
Parisian playwright Yasmina Reza wowed audiences with Art, her three-person 90-minute discourse on friendship and modern art. Her newest play employs just two actors, Alan Bates and Eileen Atkins, and requires just 75 minutes of your time. The estimable duo play a novelist and a devoted fan sitting across from one another on a train and speaking their inner monologues aloud. $60–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 10/24 opening. Through 12/31. • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

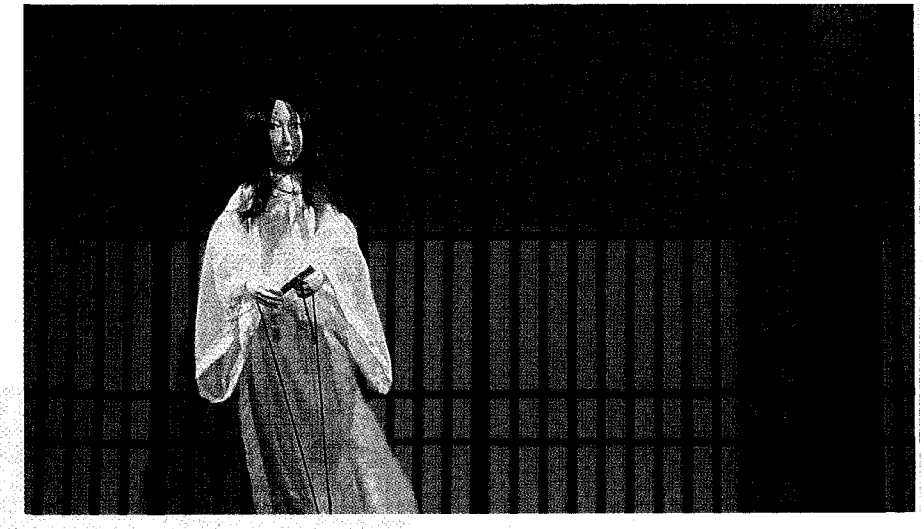
Uttar-Priyadarshi
BAM's Next Wave festival presents the experimental Indian director Ratan Thiyam and the Chorus Repertory of Manipur. Though the production will be performed in Manipuri, English subtitles and Thiyam's striking visual images will tell the tale of the Buddhist beggar turned Emperor Ashoka. $25–$45. 10/25, 10/27, and 10/28 at 7:30. • BAM, Howard Gilman Opera House, 30 Lafayette Ave., Brooklyn (718-636-4100).

Now Playing

The Beginning of August
Mary Steenburgen stars in Tom Danaghy's new family drama. $35–$40. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Through 11/12. • Atlantic Theater, 336 W. 20th St. (212-239-6200).

Berlin to Broadway With Kurt Weill
A revue directed by Hal Simons. $45. Mon., Tues., Sat. at 8, Fri. at 10:30, Sun. at 7:30, Wed. at 3, Sat. at 2, Sun. at 4:30. $45. Mon., Tues., Fri., Sat. at 8, Sun. at 7:30, Wed. at 3, Sat. and Sun. at 4:30. • Triad Theatre, 158 W. 72nd St. (212-239-6200).

Big Potato
Arthur Laurents alights at the Jewish Repertory Theatre for the premiere of his dark comedy about a Queens beautician who captures a Nazi war criminal in her beauty parlor. $40–$45. Tues.–Thurs. and Sat. at 8, Sun. at 7, Wed., Sat., and Sun. at 2. Through 11/5. • Duke Theatre, 229 W. 42nd St. (212-239-6200).



Photograph by Peggy Cozart.

Blue Man Group: Tubes
Smart silliness. $45–$55. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 4 and 7. Opened: 11/17/91. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

Boys Don't Wear Lipstick
In this solo show, Brian Belovitch recalls his atypical life, in which he, with some medical assistance, became Tish and lived happily as an army bride before returning to Gotham's cabaret circuit. $20–$45. Tues.–Fri. at 8. Sat. at 5 and 8, Sun. at 3 and 7. • Players Theatre, 115 Macdougal St. (212-239-6200).

Charles Bukowski's South of No North
The 29th Street Rep revives its successful spring adaptation of stories by the literary pub crawler. $35. Wed.–Mon. at 8. • 29th Street Rep Theatre, 212 W. 29th St. (212-465-0575).

The Countess
Gregory Murphy's costume drama about the love triangle of John Ruskin, his wife, and painter John

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Everett Millais. $40–$55. Mon.–Sat. at 8, Wed. and Sat. at 2:30. • Lambs Theatre, 130 W. 44th St. (212-239-6200).

The Crumple Zone
A new comedy by Buddy Thomas about five men during a holiday weekend. $39–$45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. Through 10/29. • Rattlestick Theatre, 224 Waverly Place (212-206-1515).

De La Guarda
A show that's part carnival, part rock concert, and almost entirely airborne. $37.50–$45. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

Dinner With Friends
Karen and Gabe, international food writers, are giving a dinner for their friends Beth and Tom, which Tom doesn't attend. It emerges from the heartbroken Beth that her husband has left her for another woman. There is skillful construction here, as well as keen psychological insight. (Simon: 11/22/99.) Winner of the Pulitzer Prize. $30–$65. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. • Variety Arts Theatre, 110 Third Ave. (212-239-6200).

The Donkey Show
A fantastic, loose disco-musical adaptation of *A Midsummer Night's Dream,* with even looser morals. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

The Elephant Man
Synapse Theatre Company revives Bernard Pomerance's award-winning 1979 drama. $19. Wed.–Sat. at 8, Sun. at 3. Through 10/29. • Connelly Theater, 220 E. 4th St. (212-358-5123).

The Fantasticks
The musical perennial. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. • Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).

Forbidden Broadway 2001: A Spoof Odyssey
The long-running musical spoof. $49.50. Mon. and Wed.–Sat. at 8:15, Sat at 2:30, Sun. at 3:30 and 7:30. Food and drink available, optional. Reopens 10/30. • Stardust Theatre, Broadway at 51st St. (212-239-6200).

4 Guys Named José . . . and Una Mujer Named Maria
Four Latino guys fight to put together a song-and-dance revue that confounds stereotypes. $37.50–$47.50. Tues.–Sat. at 8, Sun. and Sat. at 3, Sun. at 7:30. • Blue Angel Theatre, 323 W. 44th St. (212-239-6200).

Fully Committed
For the price of an entrée, Becky Mode serves up all the splendors and miseries of restaurant life prepared to a fare-thee-well. Smartly directed by Nicholas Martin, this play is a day in the life of Sam, the young man and struggling actor who works the reservation phones in a four-star restaurant where table 31 seems to be the ne plus ultra of socio-gastronomic achievement. (Simon: 1/17/00.) $45. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. • Cherry Lane Theatre, 38 Commerce St. (212-239-6200).

Godspell
The Messiah in midtown. $45–$50. Mon.–Sat. at 8, Wed. and Sat. at 2. • Theatre at Saint Peter's Church, 619 Lexington Ave., at 54th St. (212-239-6200).

The Gorey Details
A new musical based on the spooky stories of Edward Gorey. $45. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 and 7. • Century Center, 111 E. 15 St. (212-239-6200).

Hard Feelings
The Women's Project presents a new comedy by Neena Beber about a struggling electrolysist. $36. Tues.–Sat. at 8, Sun. at 3. Through 11/4. • Women's Project Theatre, 424 W. 55th St. (212-239-6200).

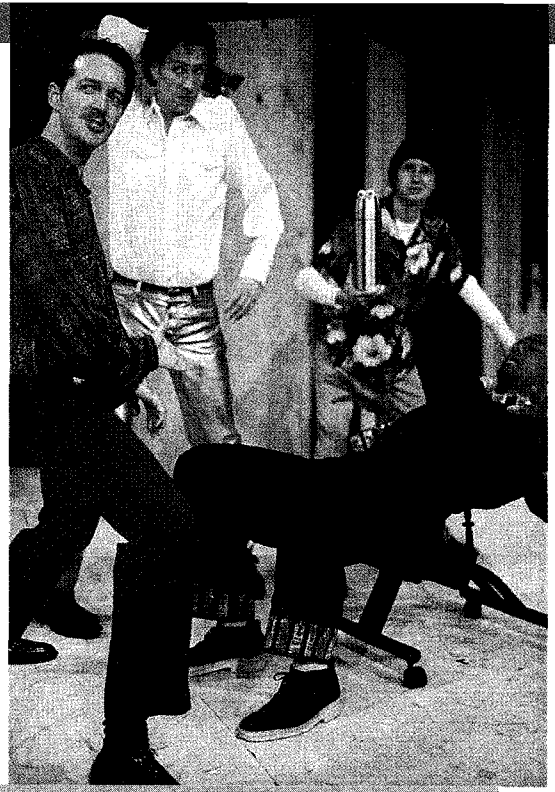
I Love You, You're Perfect, Now Change
They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue is about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love. $49.50–$55. Mon., Tues., Fri., Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

It Ain't Nothin' But the Blues
This Tony-nominated musical about the history of the blues has been scaled down to fit inside the 499-seat B.B. King Blues Club. $50. Mon.–Wed. at 8, Wed. at 2, Sun. at 3 and 7. • B.B. King Blues Club, 243 W. 42nd St. (212-239-6200).

Jitney
This is the revised version of August Wilson's first play, the start of what became a ten-part series, still in progress, about African-American lives, one play per decade. Here the seventies are viewed through the goings-on in the office of a gypsy-cab company in Pittsburgh in 1977. It is so vividly written, acted, and directed that it keeps you steadily amused, concerned, and moved. All performers are flawless. (Simon: 5/8/00.) $55. Tues.–Fri. at 8, Wed. and Sat. at 2, Sun. at 3. • Union Square Theatre, 100 E. 17th St. (212-505-0700).

Juno and the Paycock
Set during the Irish Civil War, Sean O'Casey's 1924 drama tracks a poor family living in a Dublin tenement who are informed of an inheritance, and drop cash like Puffy before learning, tragically, that their anticipated fortune is just a pittance. $55. Tues.–Sat at 7:30, Wed., Sat., and Sun. at 2:30. • Gramercy Theatre, 127 E. 23rd St. (212-777-4900).

Les Mizrahi
Isaac Mizrahi sings, dances, and sews with a jazzy trio. $30–$35. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10. Through 11/25. • Greenwich House Theatre, 27 Barrow St. (212-239-6200).



Previews

Classical Gas

The terrific experimental theater company Elevator Repair Service has imagined what might happen if Cab Calloway took center stage in a Bollywood musical, staged an absurdist history of the Freemasons, imagined a meeting between the Marx Brothers and Salvador Dalí, and explored documentaries of Paul Anka and the serial killer Aileen Wuornos—all to ecstatic critical raves. Now, for their ninth production, **Highway to Tomorrow,** the company (pictured) will take on Euripides' *The Bacchae.* Their adaptation will, of course, be faithful to the text, though spiced up with found-object puppetry, ERS's distinctively playful sound design, and a few Cheech & Chong vignettes. Whether Dionysus will share a bong with Chong is anyone's guess. Previews begin October 25. (See "Off-Off Broadway.")

Lifegame
In this improvisational piece by the Improbable Theater, the people responsible for last year's delightfully kid-averse *Shockheaded Peter* will be interviewing practical strangers and acting out scenes from their lives. $25–$37.50. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7. • Jane Street Theatre at the Hotel Riverview Ballroom, 113 Jane St. (212-239-6200).

Manchild in the Promised Land
A stage adaptation of Claude Brown's classic autobiography, set in fifties Harlem. $35. Mon. and Wed.–Sat. at 8, Sat. at 2, Sun. at 3. • American Place Theater, 111 W. 46th St. (212-239-6200).

Naked Boys Singing
Just like a musical revue, but without pants. $45–$65. Mon., Wed.–Fri., and Sun. at 8, Sat. at 7 and 10, Sun. at 3. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

Our Sinatra
Kurt Stamm directs this tribute to Ol' Blue Eyes. $50–$80. Mon.–Wed., Fri. and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 7:30. • Reprise Room at Dylan's, 245 W. 54th (212-239-6200).

Patti Lupone's Matters of the Heart
Lupone in concert. Sun. and Mon. at 8. Through 12/17. • Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

Roberto Zucco
Bernard Marie Koltes' brutal French tragedy is directed by Daniel Safer and will feature a new musical score by Douglas Warner. $18. Wed.–Sat. at 8. Through 11/18. • Currican Theater, 154 W. 29th St. (212-539-3899).

Stomp
As the title implies, a loud, aggressive, and energetic show. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. • Orpheum, 126 Second Ave. (212-477-2477).

The Syringa Tree
Pamela Gien plays 28 characters in a solo show about a young girl who tries to come to terms with life in sixties South Africa. $47.50. Tues.–Sat at 8, Sat. at 2, Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

Tallulah Hallelujah!
Is Tallulah Bankhead this season's Mae West? Clearly, that's the idea. Last year, two plays about West debuted and Claudia Shear's wonderful *Dirty Blonde* transferred to a healthy Broadway run. Soon, three Off Broadway shows will tackle the legacy of the raunchy brunette. Tovah Feldshuh's up first in her new show. $45. Tues.–Sat. at 8, Wed. at 2, Sat. at 2:30, and Sun. at 3. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

Texts for Nothing
New Vaudevillian Bill Irwin directs and stars in this new production based on Samuel Beckett's short prose. $25–$40. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Classic Stage Company, 136 E. 13th St. (212-677-4210).

The Vagina Monologues
Eve Ensler's ode to fannyboos, nappy dugouts, twats, etc., returns for a second coming. Through 11/5: Susie Essman, Robin Givens, and Donna Hanover. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside

Photograph by John Collins.

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DELLA FEMINA RESTAURANT REVIEWS

Hal Rubenstein, New York Magazine
"Kevin Penner's Day Boat Halibut in a delicious wild mushroom broth deserves to be a signature dish."

William Grimes, New York Times
"Everything clicked. Kevin Penner's 24 ounce rib-eye Cowboy Steak does all that a hunk of meat can do. Pastry Chef Karen DeMarco's steamed, lemon pudding is a life-changing experience."

Steve Cuozzo, New York Post
"It's perfect for a business lunch...Executive Chef Kevin Penner's langoustines are exquisite. Grilled loin of Colorado lamb with saffron risotto moves the earth."

Neal Travis, New York Post
"Della Femina is the hottest restaurant opening of the year."

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Lunch and dinner reservations required. Call 212.752.0111

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Theatre, 407 W. 43rd St. (212-239-6200).

Vieques
Set on the Puerto Rican island of Vieques, this new drama tracks the life of a local family in the 1950's, as the United States began its military exercises. The playwright, Jorge González, is the recent winner of the 2000 Nuestras Voices Playwrighting Contest. Call for schedule. • Gramercy Arts Theatre, 138 E. 27th St. (212-889-2850).

Off-Off Broadway

Baal
A bop-era Brecht adaptation. $15. Wed.–Sat. at 10, Wed. at 8, Sat. at midnight. Through 11/4. • Flea, 41 White St. (212-226-2407).

Company
For this Rude Mechanicals adaptation of some of Samuel Beckett's prose pieces, you'll be asked to lie down, blindfold yourself, and pretend you're the star. $15. Wed. and Thurs. at 8, Fri. and Sat. at 7 and 9:30, Sun. at 7. • Access Theatre, 380 Broadway, at White St. (212-414-5136).

The Cradle Will Rock
Mark Blitzstein's lefty 1937 musical. $24–$30. Thurs.–Sat. at 8, Sun. at 3. Through 11/16. • Bouwerie Lane Theatre, 330 Bowery (212-677-0060).

Dahling
Gareth Hendee directs the latest start-up in the burgeoning Tallulah Bankhead industry. $15. Wed.–Sat. at 8. In previews for a 10/28 opening. • Grove Street Playhouse, 15 Grove St. (212-358-5812).

The Death of Don Flagrante Delicto
The newest work by beloved downtown talent Kirk Wood Bromley (*Midnight Brainwash Revival*) is set on a southern plantation in 1865. A maniacal plantation owner presents a bizarre play to a literally captive audience: a Yankee nurse, a Confederate soldier, and a freed slave. $12–$15. Thurs.–Sun. at 7:30. 10/26–11/19. • Greenwich Street Theater, 547 Greenwich St. (212-501-4528).

Doll
The ridiculous and absurd Theatre Couture presents *A Doll's House* in the idiom of Ken and Barbie. $15–$20. Wed.–Sun. at 7:30. Through 11/10. • P.S. 122, 150 First Ave. (212-477-5288).

Highway to Tomorrow
Likely to highlight this Off-Off Broadway season, the outstanding experimental theater troupe Elevator Repair Service debuts its new show. $15–$20. Wed.–Sun. at 8. 10/25–11/19. • HERE, 145 Sixth Ave., at Dominick St. (212-647-0202).

The Lady in the Sea
The sixth installment of the Ibsen Series. $15. Wed.–Sat. at 8, Sun. at 3. • Century Center Ballroom Theatre, 111 E. 15 St. (212-982-6782).

The Light Outside
Kate Robin's new play features alcoholism, incest, and the performers Elizabeth Bunch, Robert LuPone, Chris Messina, and Karen Silas. $15. Thurs.–Sun. at 7:30. Through 11/12. • Flea, 41 White St. (212-226-2407).

The Merchant of Venice
Eve Adamson directs Shylock and friends. $24–$40. Thurs.–Sat. and some Wed. at 8, Sun. at 3. Through 12/14. • Bouwerie Lane Theatre, 330 Bowery (212-677-0060).

OctoberFest 2000
Ensemble Studio Theatre presents a monthlong festival of works. $7 suggested donation. Wed.–Mon. at 7 and 9, Sat. and Sun. at 2 and 4. • Ensemble Studio Theatre, 549 W. 52nd St. (212-247-4982).

Roamin' Holiday
Pat Oleszko returns with a Catholic satire and her outstanding costumes. $15. Wed.–Sun. at 8:30. Through 10/29. • P.S. 122, 150 First Ave. (212-477-5288).

The Seagull
Giancarlo Nanni of Rome's Teatro Vascello directs a surreal adaptation of Chekhov's classic. $15–$20. Thurs.–Sun. at 8, Sun. at 3:30. Through 11/15. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

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Galleries

Solos

Madison Avenue and Vicinity

Gunther Gerzso
A memorial exhibition of 40 paintings and drawings by the Mexican surrealist and film-set designer; through 11/11. • Martin, 23 E. 73rd St. (212-288-2213).
Henri Michaux
More than 60 works on paper dating from the forties to the seventies by the French artist and poet (1899–1984) known for his intricately detailed depictions of minute organic shapes and repeating patterns; through 11/25.• Werner, 4 E. 77th St. (212-988-1623).
Richard Pousette-Dart
Twenty-six paintings selected to address the artist's working process and recurring themes of the infinite; through 11/11. • Knoedler, 19 E. 70th St. (212-794-0550).
Rembrandt/John Dubrow
Paintings illustrating the artist's response to the Venetian masters, some of whose works are also included/Paintings dedicated to the shifting light and contrasting landscape of Israel, from the Jerusalem deserts to urban Tel Aviv. Through 11/18. • Salander-O'Reilly, 20 E. 79th St. (212-879-6606).
Hedda Sterne
Recent drawings; through 11/30. • CDS, 76 E. 79th St. (212-772-9555).
Willem de Kooning
Selected paintings and sculptures from 1964 to 1973; through 12/2. • C&M, 46 E. 78th St. (212-861-0020).

57th Street Area

Phyllis Bramson
Mixed media paintings incorporating and subverting notions of feminine identity; through 11/11. • Littlejohn, 41 E. 57th St. (212-980-2323).
David Hockney
Prints chronicling the artist's travels from England to the United States to Mexico; through 1/6/01. • Sheehan, 20 W. 57th St. (212-489-3331).
Doug Jeck/Edward Eberle
Three life-size ceramic figures/Recent porcelain vessels. Through 11/11. • Clark, 24 W. 57th St. (212-246-2205).
Donald Judd
Wall and floor sculptures made during the final years of the artist's life; 10/25–11/25. • PaceWildenstein, 32 E. 57th St. (212-421-3292).
Whitfield Lovell
Series of tableaux constructed from found objects and charcoal drawings; through 11/11. • Moore, 724 Fifth Ave. (212-247-2111).
Ray Parker
Large-scale paintings made between 1958 and 1965 composed of only a few abstract shapes and referred to by the artist as "the simple paintings"; 10/25–11/25. • Washburn, 20 W. 57th St. (212-397-6780).
Jaume Plensa
Two sculptural installations that employ light and sound to explore emotional conflict and duality; 10/28–12/22. • Lelong, 20 W. 57th St. (212-315-0470).
Jorge Tacla
Iconic portraits, arid landscapes, and architectural structures of bygone civilizations that conjure visions of a world in ruins and humankind's bout with the forces of history; through 11/11. • Barquet, 41 E. 57th St. (212-644-9090).
Carroll Todd
Sculptures evoking childhood memories and bedtime stories; through 11/11. • Schmidt-Bingham, 41 E. 57th St. (212-888-1122).
David True
Cartoonlike paintings that engage themes of confrontation, anticipation, and discovery; through 11/18. • De Nagy, 724 Fifth Ave. (212-262-5050)

SoHo and TriBeCa

Pedro Barbeito
Six large oval paintings and six large three-dimensional prints manipulating images from the Internet and the world of science; through 11/11. • Maupin, 39 Greene St. (212-965-0753).
Frances Barth
New paintings that that suggest the effects of geological time; through 11/11. • Donahue/Sosinski, 560 Broadway (212-266-1111).
Willie Birch
Life-size paintings of people in the artist's native New Orleans; 10/28–12/22. • Ross, 568 Broadway (212-343-2161).
Lisa Breslow
Landscape paintings inspired by places in the Scottish Highlands, Fire Island, and the Hudson River Valley; through 11/18. • Bridgewater/Lustberg & Blumenfeld,

On View

The Painted Word

Whenever the Belgian poet and artist **Henri Michaux** (1899–1984) felt his expressive powers failed by mere language, he didn't just sit there staring at the walls—he turned to another medium. Entirely absorbed by the process of splashing and doodling ink or watercolor on paper, Michaux believed drawing and painting, plus a little mescaline, allowed him to capture "the consciousness of existing and the flow of time." Unlike the Surrealists' deliberately subconscious-emoting automatic drawing, Michaux's drawings often looked like an abstract version of writing, and he dreamed of creating his own universal language, using Chinese ideograms as his model. A selection of Michaux's works from the thirties through the seventies can currently be seen at Michael Werner Gallery (4 East 77th Street; through November 25); this week brings the Drawing Center's "Untitled Passages by Henri Michaux" (35 Wooster Street; October 28–December 20), the first New York museum show of Michaux's art since his Guggenheim retrospective in 1978. Though Michaux was the author of more than 30 books—of poems, prose poems, narratives, essays, and journals—he apparently preferred the visual arts. As he explained in a 1951 conversation with René Bertelé, "the drawings are quite new in me, especially these, in the very process of being born . . . but the words, the words came afterwards, afterwards, always afterwards . . . it is through having freed me from words, those tenacious partners, that the drawings are frisky and almost joyous, that their movements came buoyantly to me even in exasperation." Even that modern-art hater Tom Wolfe—a fellow sketcher in both media—would surely understand. E.N.

Courtesy of the Drawing Center.

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560 Broadway (212-941-6355).

Pele deLappe
Paintings, prints, and works on paper; through 11/25. • Teller, 568 Broadway (212-941-7335).

James Esber/Katia Santibañez
Paintings, plasticine wall pieces, and works on paper incorporating images from the artist's suburban youth/Paintings about nature and the process of painting. Through 11/11. • P.P.O.W., 476 Broome St. (212-941-8642).

Donald Judd
Wall and floor sculptures made during the final years of the artist's life; through 11/11. PaceWildenstein, 142 Greene St. (212-431-9224).

Raphael Montañez Ortiz
New digital paintings, sculpture, and performance video dealing with religious imagery; through 11/11. Algus, 26 Thompson St. (212-966-1758).

David Rabinowitch
"Construction of Vision," drawings made by the sculptor between 1969 and 1976 that translate the formal and perceptual concerns of his massive, planar sculptures into ink and graphite works on paper; through 11/11. Blum, 99 Wooster St. (212-343-0441).

Jason Rhoades
A sculpture on the theme of Sutter's Mill fabricated from materials used for a previous sculpture; through 11/18. Zwirner, 43 Greene St. (212-966-9074).

Chelsea

Gustavo Acosta
Paintings of deserted cities, isolated buildings, and classical ruins that separate architecture from its creators; through 11/11. • Generous Miracles, 529 W. 20th St. (212-352-2858).

Carl Andre
New small sculptures; through 11/18. • Cooper, 534 W. 21st St. (212-255-1105).

Rina Banerjee
An installation by this Indian-born artist that uses the antenna as a metaphor for the effects of migration; 10/26–11/30. • BosePacia, 508 W. 26th St. (212-989-7074).

Serena Bocchino
New paintings that use drips and pours of paint to evoke the improvisational quality of jazz; through 11/11. • Coploff, 526 W. 26th St. (212-741-1149).

Mel Chin
KNOWMAD, an installation conceived by the artist and produced by the KNOWMAD Confederacy, a "tribe" of graphic designers and gaming engineers; 10/28–12/31. • Taylor, 535 W. 22nd St. (212-966-9059).

Kwang-Young Chun
Hundreds of tiny triangles wrapped in Korean mulberry paper and arranged in a formal grid pattern; through 11/11. • Foster, 529 W. 20th St. (212-229-0044).

Seong Chun/Daro Montag
Crocheted paper sculptures bearing reference to the paintings of Mondrian/Photographs made without a camera by exposing microscopic animal life to the surface of predeveloped film. Through 11/25. • Golden, 526 W. 26th St. (212-727-8304).

Steve DeFrank
Four large-scale works comprising thousands of hand-colored Lite-Brite pegs on lightboxes; through 11/11. • Clementine, 526 W. 26th St. (212-243-5937).

David Diao
New paintings; through 11/11. • Postmasters, 459 W. 19th St. (212-229-2829).

Lydia Dona
Recent abstract paintings; through 11/25. • Von Lintel & Nusser, 555 W. 25th St. (212-242-0599).

Heide Fasnacht
New sculptures and related drawings that explore the material interpretation of immateriality; through 11/11. • Maynes, 529 W. 20th St. (212-741-3318).

Pamela Fraser
New paintings that use pop imagery from the 1970s; through 11/11. • Kaplan, 416 W. 14th St. (212-645-7335).

Joseph Grigely
"Wall conversations," works by this hearing-impaired artist that consist of written remnants from his conversations with the hearing, and sculptures that combine fabricated reproductions of fireplaces, lamps, and picture frames with "conversations"; through 11/9. • Cohan Leslie and Browne, 138 Tenth Ave. (212-791-6966).

Al Held
Monumentally scaled paintings of ethereal worlds; through 11/25. • Miller, 524 W. 26th St. (212-366-4774).

Arturo Herrera
Works incorporating aspects of sculpture, drawing, and painting, often in combination; through 11/25. • Sikkema, 530 W. 22nd St. (212-929-2262).

Damien Hirst
New sculptures and paintings, including Hymn, a twenty-foot-tall painted bronze anatomical model; through 12/16. • Gagosian, 555 W. 24th St. (212-741-1111).

Christa Maiwald
Embroidery, felt, and origami pieces that balance the delicate and the extreme; 10/26–11/25. • Lynch, 147 W. 29th St. (212-967-7584).

Suzanne McLelland
New paintings derived from videotaped sittings of mother-and-teenage-daughter pairs in conversation; through 11/11. • Kasmin, 293 Tenth Ave. (212-563-4474).

Beatriz Milhazes
Recent paintings in which the artist's signature motifs of fruits, flowers, rosettes, and jewelry are more volumetrically defined and rendered in strongly contrasting colors; through 11/25. • Thorp, 210 Eleventh Ave. (212-431-6880).

Manuel Ocampo
Paintings that draw on Catholic and Spanish colonial iconography, Social Realist propaganda, Watchtower leaflets, hunting manuals, anthropological textbooks, and commercial advertisements; through 11/11. • Shainman, 513 W. 20th St. (212-645-1701).

Scott Richter/Bill Smart
New paintings on tables and chairs, as well as related wall pieces/Six related paintings combining a minimalist use of repetition and a Pop sensibility. Through 11/11. • Harris, 529 W. 20th St. (212-463-9666).

Matthew Ritchie
"Parents and Children," the penultimate chapter in the artist's series of works probing the nature of cultural information; through 11/25. • Rosen, 525 W. 24th St. (212-627-6000).

Alexis Rockman
New large-scale paintings that focus on the theme of exploration; through 11/11. • Gorney, Bravin + Lee, 534 W. 26th St. (212-352-8372).

Doris Salcedo
Lead and steel sculpture consisting of thirteen chairs extending across a room to create a sense of chaos; through 11/25. • Alexander and Bonin, 132 Tenth Ave. (212-367-7474).

Tony Tasset
Sculpture, photographs, and video that explore themes of beauty and identity; through 11/25. • Feigen, 535 W. 20th St. (212-929-0500).

Anton Vidokle
Sculptures crafted from Colombian shipping scraps, as well as digital prints using images of familiar "visual menus"; through 11/25. • Audiello, 526 W. 26th St. (212-675-9082).

Eugene Von Bruenchenhein
Paintings of botanical images both sexually charged and evocative of atomic explosions; through 11/25. • Ricco/Maresca, 529 W. 20th St. (212-627-4819).

TJ Wilcox
New work; through 11/11. • Brown's Enterprise, 436 W. 15th St. (212-627-5258).

Randy Wray
Paintings depicting bizarre sculptural masses bound by ropes, nets, and cobwebs; through 11/11. • Eller, 526-30 W. 25th St. (212-206-6411).

Group Shows

Madison Avenue and Vicinity

Gat
Paintings by Beck, Brown, Farkas, Gedo, Martin, others; through 11/17. • 1100 Madison Ave. (212-327-0441).

Installation

Magic Carpets

Conceived by artist **Mel Chin** and produced by the KNOWMAD **Confederacy**—a "tribe" of graphic designers and gaming engineers—*KNOWMAD* is the season's most quirkily entertaining show to date, an interactive video-and-rug installation that explores the idea of territory as derived from the rugs of nomadic tribes. Visitors enter a tent filled with antique tribal rugs (the patterns of which were created by nomadic societies of Central Asia, Iran, Afghanistan, the Caucasus, and Turkey) and a video arcade in which they're invited to sit down, turn a key, and take a virtual drive through 36 3-D digital carpet-inspired rooms. At Frederieke Taylor Gallery, 535 West 22nd Street; October 28 through December 31.

Photograph courtesy of Frederieke Taylor.

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Winston Wächter Mayer
"Maquettes, Models, and Muses: Figurative Sculpture from Rodin to the Present." Works by Africano, Degas, Fischl, Giacometti, Graham, Moore, Nadelman, Neri, Rodin, others; through 12/2. • 39 E. 78th St. (212-327-2526).

57th Street Area

Ameringer Howard
"Eye Candy: Revisiting the Museum of Modern Art's 1965 Exhibition 'The Responsive Eye.' " Works by Albers, Kelly, Davis, Martin, Noland, and other artists who were included in the original show curated by William Seitz; 10/27–12/2. • 41 E. 57th St. (212-935-1110).

PaineWebber
"A Genius for Place: American Landscapes of the Country Place Era," an exhibition of contemporary photographs that reveal the sustaining beauty and artistry of early-twentieth-century landscape architecture; through 12/1. • 1285 Sixth Ave. (212-713-2885), Mon.-Fri. 8-6.

Smithsonian Institution's Archives of American Art
"Treasures From the Archives of American Art." Letters, artworks, photographs, and other materials illuminating the history of American art, given to the Archives by artists, collectors, gallery owners, historians, and others; through 1/5/01. • 1285 Sixth Ave. (212-399-5030).

SoHo and TriBeCa

Art in General
"Re-Drawing the Line," drawings made on site that employ nontraditional formats and materials by Alÿs, Balteo, Cooper, Herrera, Thomson, Tottie, Wegner, White; through 10/28. • 79 Walker St. (212-219-0473).

Watts
"Microwave, Two," works by Cooper, Gissler, Mills, Sollins, Zeller, others; through 11/11. • 123 Watts St. (212-219-1482).

Chelsea

Meltzer
"Room 01: Float," installations by Cressman, Goldfarb, Masley, Middlebrook, Tallichet; Incubator, a video installation by Andrew Bordwin; Numb, a video wall projection by Nurit Newman; through 11/11. • 516 W. 20th St. (212-727-9330).

White Columns
"Foreign Body," works by seven emerging artists that imagine the insertion or invasion of a foreign element into a place where it would not ordinarily be found; through 11/26. • 320 W. 13th St. (212-924-4212).

Photography

Robert Adams
Two series of black-and-white photographs made in the 1970s and 1980s depicting the urban sprawl around Denver and the intersection of human and natural worlds in the Los Angeles Basin; 10/28–12/2. • Marks, 522 W. 22nd St. (212-243-0200).

Andrew Bush
Portraits made in flea markets throughout Los Angeles; 10/28–12/2. • Saul, 535 W. 22nd St. (212-627-2410).

Lucien Clergue
A retrospective spanning five decades that features triptychs centered with classic etchings, reflections on the life-death cycle, double exposures, Fresson prints, nudes, bullfights, and more; 10/26–12/2. • Stevenson, 338 W. 23rd St. (212-352-0070).

Christian Cravo
Images from the northeastern interior of Brazil that focus on striking details of daily life; through 11/25. • Throckmorton, 153 E. 61st St. (212-223-1059).

Wouter Deruytter
Photographs of cowboys at rodeos and Native Americans at ceremonial events; through 11/12. • Wessel + O'Connor, 242 W. 26th St. (212-242-8811).

Rose Farrell and George Parkin
Images of the human body and a racklike ladder in consort with diptychs of painted mountain ranges, by the Australian collaborative team; through 11/18. • M.Y. Art Prospects, 135 W. 29th St. (212-268-7132).

Lee Friedlander and John Szarkowski
Two photographic approaches to apple trees: the former distilling abstract compositions from trunks and branches, the latter one harmonizing the formal qualities of the trees and their architectural backdrops; through 11/25. • Pace/MacGill, 32 E. 57th St. (212-759-7999).

ICP
"Eugène Atget: The Pioneer." Photographs of late nineteenth- and early-twentieth-century Paris by the French photographer (1857–1927), drawn from several collections in France, accompanied by prints by Bill Brandt, Walker Evans, Bernd and Hilla Becher, Paul Strand, and other photographers influenced by Atget; through 1/21/01. • 1130 Fifth Ave. (212-860-1777), Tues.-Thurs. 10-5, Fri. 10-8 (voluntary contribution 5-8); $6, $4.

Scott Irvine
Photographs taken by cameras with imperfections in their lenses and then manipulated in the printing process to create revealing and haunting narratives; through 11/18. • Bridgewater/Lustberg & Blumenfeld, 560 Broadway (212-941-6355).

Jacques-Henri Lartigue
Vintage prints: from man and machine in motion to elegant women and sun-drenched holidays, all meant, as the artist put it, to "trap the very scent of happiness"; through 11/7. • Houk, 745 Fifth Ave. (212-750-7070).

Mann
"Starlight On the Rails," an exhibition of 60 railroad photographs by eighteen artists meant to convey the drama and romance of trains; through 12/9. • 210 Eleventh Ave. (212-989-7600).

Marcus
578 Broadway (212-226-3200). "In Process," photographs from the 1960s and 1970s by Flavin, Hesse, Judd, Kelly, LeWitt, Merz, and others; through 11/25.

László Moholy-Nagy
Photograms, photographs, drawings, prints, collages, and ephemera by the Hungarian-born artist who became the founding director of the New Bauhaus in Chicago in 1937; 10/27–12/22. • Ubu, 16 E. 78th St. (212-794-4444).

Abelardo Morell
Well-known images plus new camera obscura views of New York, Paris, Italy, and more; through 12/2. • Benrubi, 52 E. 76th St. (212-517-3766).

Ugo Mulas
Vintage photographs from the 1960s chronicling the lives of that decade's most famous artists; through 12/9. • Castelli, 59 E. 79th St. (212-249-4470).

Gerald Slota
Dark, cinematic works that manipulate familiar scenes of mundane life; through 11/25. • Ricco/Maresca, 529 W. 20th St. (212-627-4819).

Edward Steichen
Vintage prints of the artist's most famous photographs, many of which are on public display for the first time, capturing iconic subjects from the era between WWI and WWII; through 12/2. • Greenberg, 120 Wooster St. (212-334-0010).

Jan van Leeuwen
Cyanotypes and Van Dyke Kallitypes by this Dutch artist who works almost exclusively in alternative, nineteenth-century photographic processes and whose images draw on his childhood memories of the Nazi occupation of Amsterdam; through 12/2. • Gallery 24, 552 W. 24th St. (212-414-0370).

Chris Verene
"Galesburg," a series portraying the photographer's family and friends in a small Illinois railroad town, through 11/11, at American Fine Arts, 22 Wooster St. (212-941-0401), and "Grandpa Bill," a documentation of the photographer's grandfather in Jacksonville, Florida, through 10/28, at Morris. • 465 W. 23rd St. (212-727-2752)

Ground Rules

Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6.

Museums

American Craft Museum
"Memories of Murano: American Glass Artists in Venice." Glass works made in Venice by Tina Marie Aufiero, James Carpenter, Dale Chihuly, Dan Dailey, William Prindle, Ginny Ruffner, Toots Zynsky, and other American glass artists who have been invited to work in the Venetian glass factory of Paolo Venini; through 1/7/01. • "Venetian Glass: 20th Century Italian Glass From the Olnick Spanu Collection." Works by Flavio Poli, Carlos Scarpa, Thomas Stearns, Paolo Venini, and other glass artists from the collection of Nancy Olnick and Giorgio Spanu; through 1/7/01. • 40 W. 53rd St. (212-956-3535), Tues., Wed., Fri., Sat., and Sun. 10-6, Thurs. 10-8 (pay what you wish 6-8); $5, $2.50 students and seniors.

American Museum of Natural History
"Fighting Dinosaurs." Fossils of dinosaurs locked in combat that were recently discovered in the Gobi Desert; through 10/29. • Central Park West at 79th St. (212-769-5100); Sun.-Thurs. 10-5:45, Fri. and Sat. 10-8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Asia Society at Midtown
"Power and Desire: South Asian Paintings From the San Diego Museum of Art, Edwin Binney 3rd Collection." Paintings created under the patronage of rulers of South Asian courts between the sixteenth and seventeenth centuries; through 1/7/01. • 502 Park Ave., at 59th St. (212-288-6400), Tues.-Sat. 10-6; Sun. noon-6. $4, $2 students and seniors (free Tues.-Fri. 12-2).

Brooklyn Museum of Art
"Gold of the Nomads: Scythian Treasures From Ancient Ukraine." More than 170 articles of personal adornment, ceremony, and battle created by Scythian artists and Greek goldsmiths; through 1/21/01. • "Lee Krasner." The first full-scale retrospective of the American abstract painter since her death in 1984; through 1/7/01. • "Hip-Hop Nation: Roots, Rhymes, and Rage." An exhibition exploring the growth of hip-hop music through music, video, photography, clothing, and ephemera from its earliest stages through the present day, including clothing and accessories from Afrika Bambaataa, Run-DMC, the Beastie Boys, Salt N' Pepa, Tupac Shakur, and Puff Daddy; through 12/31. • 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.-Fri. 10-5, Sat. 11-6 (till 11 p.m. on the first Saturday of every month), Sun. 11-6; $4, $2 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution
"The Opulent Eye of Alexander Girard." A retrospective of works by the mid-century American designer and architect (1907–1993); through 3/18/01. • "Masterpieces From the Vitra Design Museum: Furnishing the Modern Era." Furniture selected for its importance in the evolution of industrial furniture design; through 2/4/01. • 2 E. 91st St. (212-849-8300), Wed.-Sat. 10-5, Sun. 12-5, Tues. 10-9 (5-9, free admission); $8, $3 students and seniors.

Dahesh Museum of Art
"A Distant Muse: Orientalist Works From the Dahesh Museum of Art." Paintings, sculpture, prints, drawings, photographs, books, and decorative arts by Jean-Léon Gérôme, Charles-Théodore Frère, Ernst Koerner, and other European Orientalists; through 12/30. • 601 Fifth Ave., at 49th St. (212-759-0606), Tues.-Sat. 11-6; free.

Dia Center for the Arts
"Bridget Riley: Reconnaissance." The British artist's seminal paintings from the sixties and seventies in which carefully calibrated geometric patterns seem to move rhythmically across a canvas; through 6/17/01. • "Jorge Pardo: Project." A transformation of the Dia Center's 6,000-square-foot ground floor featuring colored ceramic tiles, mural paintings, glass dividers, stylish seating, increased natural light, and an expanded bookstore; through 6/17/01. • "Rodney Graham and Bruce Nauman: " . . . the nearest faraway place . . ." New and earlier works by both artists that reflect

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their shared interests in the myth of the American West; through 6/17/01. • 548 W. 22nd St. (212-989-5566), Wed.–Sun. 12–6; $6, $3 students and seniors.

Drawing Center

"Untitled Passages by Henri Michaux." The first museum exhibition in more than twenty years of drawings by the Belgian artist and poet (1899–1984); 10/28–12/20. • "Korwa Drawings From Ancient India." An exhibition of drawings by the Hill Korwa, a tribe in Central India, curated by the French poet Franck André Jamme; through 11/9. • 35 Wooster St. (212-219-2166), Tues.–Fri. 10–6, Sat. 11–6; donation suggested.

Frick Collection

"A Brush With Nature: The Gere Collection of Landscape Oil Sketches." Scenic views of Italy painted by British, French, Italian, German, Belgian, and Scandinavian artists, collected by the art historians Charlotte and John Gere; through 11/12. • "Mantegna's Descent Into Limbo, From the Barbara Piasecka Johnson Collection." A smaller version of Mantegna's original masterpiece that was probably painted by the artist for Ferdinand Carlo, the last Duke of Mantua, around 1470–75; through 8/1/03. • "Six Paintings From the Former Collection of Mr. and Mrs. John Hay Whitney on Loan From the Greentree Foundation." Works by Corot, Degas, Manet, Picasso, Redon; through 7/29/01. • 1 E. 70th St. (212-288-0700); Tues.–Sat. 10–6, Sun. 1–6; $7, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery

"Face to Face: Shiseido and the Manufacture of Beauty, 1900–2000." The history of the Japanese cosmetics company as told through its archives of prints, posters, photographs, product designs, advertisements, and works of art; through 10/28. • 100 Washington Square East (212-998-6780); Tues., Thurs., Fri. 11–6, Wed. 11–8, Sat. 11–5; $2.50 suggested donation.

Solomon R. Guggenheim Museum

"Giorgio Armani." A look at the career of the fashion designer through thematic groupings of his designs from the past 25 years; through 1/17/01. • "Amazons of the Avant-Garde: Alexandra Exter, Natalia Goncharova, Liubov Popova, Olga Rozanova, Varvara Stepanova, and Nadezhda Udaltsova." Paintings and works on paper by six Russian avante-garde women artists, drawn from more than 30 public and private collections; through 1/7/01. • "Project for a New Guggenheim Museum in New York City." Architect Frank Gehry's preliminary plans and models for a new Guggenheim developed in connection with the museum's response to a Request for Proposals issued by the New York City Economic Development Corporation for the development of Piers 9, 13, and 14 on the East River in lower Manhattan; through 4/21/01. • 1071 Fifth Ave., at 88th St. (212-423-3500); Sun.–Wed. 9–6, Fri. and Sat. 9–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Japan Society

"Y E S YOKO ONO." The first American retrospective of works by the avant-garde artist, including objects, installations, language pieces, films, photographs, music, and performance art dating from 1960 to the present; through 1/14/01. • 333 E. 47th St. (212-832-1155), Tues.–Sun. 11–6; $5 suggested contribution.

Jewish Museum

"Morocco: Jews and Art in a Muslim Land." Decorative objects, artworks, costumes, and photographs documenting Jewish life in Morocco for the past 2,000 years; through 2/11/01. • "Eat, Drink, and Be Merry: Wine and Beer in Ancient Times." The history of the two beverages as told through art, artifacts, and paraphernalia from the wine- and grain-producing regions of the Mediterranean and the Near East; through 11/5. • "Pickles and Pomegranates: Jewish Homes Near and Far." An interactive children's exhibit that evokes life in two late-nineteenth-century Jewish households; through 10/30. • 1109 Fifth Ave., at 92nd St. (212-423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 pay what you wish); $8, $5.50 students and seniors.

Metropolitan Museum of Art

"The Golden Deer of Eurasia: Scythian and Sarmatian Treasures From the Russian Steppes." Works of gold and silver recently excavated at Filippovka in southern Russia, along with related Scythian, Sarmatian, and Siberian objects from the State Hermitage Museum in St. Petersburg; through 2/4/01. • "Romanticism and the School of Nature: Nineteenth-Century Drawings and Paintings From the Karen B. Cohen Collection." Works by Constable, Couture, Daubigny, Delacroix, Rousseau, others; through 1/21/01. • "The Year One: Art of the Ancient World, East and West." Works of art from Western Europe, the Mediterranean, Africa, the Middle East, India, China, Southeast Asia, and the Americas from the museum's collections that were produced some 2,000 years ago in the period just before and after the Year One; through 1/14/01. • "Egyptian Art at Eton College: Selections from the Myers Museum." Ancient Egyptian decorative artworks that were acquired by Major William Joseph Myers (1858–1899), an alumnus of the college; through 1/21/01. • "Thomas Sully in the Metropolitan." Paintings and drawings by the Philadelphia portraitist (1783–1872) from the museum's collection, including self-portraits, depictions of prominent social figures, members of the artist's family, and other subjects; through 12/31. • "Queen Victoria and Thomas Sully." Oil portraits, wash drawings, and graphite sketches made between 1837 and 1838, when the artist was commissioned to paint the young queen; through 12/31. • "Art and the Empire City: New York, 1825–1861." Paintings, sculpture, architectural drawings, photographs, and decorative arts created in New York City, from the museum's own collections and from lenders in the United States and Europe; through 1/17/01. • "La Divine Comtesse: Photographs of the Countess de Castiglione." Photographs of the Countess de Castiglione, the mistress of Napolean III and considered a great beauty of her day, that were taken by the photographer Pierre-Louis Pierson under her direction; through 12/31. • "The Embodied Image: Chinese Calligraphy from the John B. Elliott Collection." Hanging scrolls, handscrolls, album leaves, and letters from the Elliott Collection of The Art Museum, Princeton University, accompanied by a selection of calligraphic works from the Metropolitan's collection; through 1/7/01. • "American Modern: 1925–1940; Design for a New Age." More than 100 objects from the museum's collection and from the John C. Waddell Collection, including furniture, clocks, appliances, lamps, posters, and textiles; through 1/9/01. • "Painters in Paris: 1895–1950." Paintings by Bonnard, Braque, Chagall, Léger, Matisse, Picasso, and other artists who worked in Paris; through 12/31. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

Morgan Library

"Ruskin's Italy, Ruskin's England." An exhibition commemorating the centenary of the death of the English critic, artist, and social commentator (1819–1900) through letters, diaries, sketchbooks, photographs, and other materials from the library's holdings; through 1/7/01. • "Claude and the Ideal Landscape." Drawings of Italian landscapes by the French artist Claude Lorrain (1600–1682), who spent most of his life in Rome; through 10/29. • 29 E. 36th St. (212-685-0008), Tues.–Thurs. 10:30–5, Fri. 10–8, Sat. 10:30–6, Sun. 12–6; $8, $6 students and seniors.

Museum for African Art

"In the Presence of Spirits: African Art From the National Museum of Ethnology, Lisbon." Artworks from Angola, Mozambique, and Guinea Bissau; through 12/31. Museum for African Art. • 593 Broadway (212-966-1313), Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6; $5, $2.50 students, seniors, and children.

Museum of American Folk Art

"An Engagement With Folk Art, Cyril I. Nelson's Gifts to the Museum." Quilts, textiles, coverlets, painted and decorated furniture, paintings, and other works given to the museum by one of its trustees; through 1/7/01. • Two Lincoln Square (212-595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art

"MOMA 2000: Open Ends." An exhibition comprising approximately twelve separate exhibitions of the museum's acquisitions in all media since 1960, including paintings, sculpture, photography, video, design, and architectural drawings and models; through 1/20/01.... "Project 70: Jim Hodges, Beatriz Milhazes, Faith Ringgold." Banners by each artist displayed on the museum's 53rd Street façade; through 10/31.... "Collection Highlights." More than 45 masterworks from the museum's permanent collection of painting and sculpture; through 1/28/01. • 11 W. 53rd St. (212-708-9480); Sat.–Tues., Thurs. 10:30–5:45, Fri. 10:30–8:15 (4:30–8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York

"Life of the People: Realist Prints and Drawings From the Ben and Beatrice Rose Collection, 1912–1948."

Talent

Grid Blitz

Diagrammatic, unpredictable, and altogether gorgeously colored, **Lydia Dona**'s new paintings (above, *Veins and Speed in the Sites of Abstraction*, 2000) suggest the odd but increasingly inevitable intersections in our own contemporary world—places where the Internet, nail polish, and a skyscraper undergoing demolition might suddenly collide. At Von Lintel & Nusser, 555 West 25th Street; through November 25.

Courtesy of Von Lintel and Nusser.

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Works by Jacob Burck, Hugo Gellert, Louis Lozowick, John Sloan, and other Social Realists who were working in the first half of the twentieth century; through 1/14/01. • "Renewing a Block and the Spirit of its People: Photographs of Carmel Hill, Harlem, by Bill Foley; through 11/12. • "Under the El." Images of New York City life in prints, watercolors, and drawings from the museum's collection; through 12/3. • 1220 Fifth Ave., at 103rd St. (212-534-672), Wed.–Sat. 10–5, Sun. 1–5; $5 suggested contribution, $4 students and seniors.

Museum of the Fashion Institute of Technology
"A Woman's Hand: Designing Textiles in America, 1945–1969." Printed, woven, and knitted textiles for interiors and apparel by more than 40 women designers; through 1/13/01. • "Bonnie Cashin, Practical Dreamer." An exhibition paying tribute to the American clothing designer through designs, childhood and professional sketches, photographs, film stills, clips, personal scrapbooks, and other ephemera; through 1/6/01. • Seventh Ave. at 27th St. (212-217-7642), Tues.–Fri. 12–8, Sat. 10–5; free.

National Academy of Design
"Rave Reviews: American Art and Its Critics, 1826–1925." An exhibition examining the Academy's role in shaping the formation of American art criticism, with paintings by George Bellows, Thomas Cole, Thomas Eakins, Childe Hassam, Winslow Homer, John Singer Sargent, and others; through 12/31. • 1083 Fifth Ave. (212-369-4880), Wed., Thurs., Sat., Sun. 12-5, Fri. 10-6; $5.

New Museum of Contemporary Art
"Pierre et Gilles." Hand-painted photographs from the past two decades by the French collaborative team; through 1/7/01. • "Adrian Piper: A Retrospective and MEDI(t)Ations." Objects, installations, performances, videos, and soundworks by the artist known for her identity-based works; 10/27–1/21/01. • 583 Broadway (212-219-1222), Wed. and Sun. 12–6, Thurs.–Sat. 12–8 (free Thurs. 6–8); $6, $3 artists, students, and seniors.

New York Public Library
"Utopia: The Search for the Ideal Society in the Western World." A collaborative exhibition between the NYPL and the Bibliothèque Nationale de France featuring works from both institutions' collections on the theme of utopia; through 1/27/01. • "Drawings by Charles Addams." A rotating selection of drawings by the New Yorker cartoonist; through 6/30/01. • Fifth Ave. and 42nd St. (212-869-8089); Mon. 10–6, Tues. and Wed. 11–7:30, Thurs.–Sat. 10–6; free.

New-York Historical Society
"Intimate Friends: Thomas Cole, Asher Durand, William Cullen Bryant." Paintings, manuscripts, and periodicals relating to Cole and Durand, founders of the Hudson River School, and their poet-editor friend; through 2/4/01. • "Inventing the Skyline: The Architecture of Cass Gilbert." Sketches, presentation drawings, letters, and other materials from the society's Cass Gilbert Collection, relating to such projects as the U.S. Customs House and the Woolworth Building; through 1/21/01. • "Jenny Lind: The Swedish Nightingale in America." Documents, portraits, medals, and ephemera from the society's collection relating to the celebrated nineteenth-century singer; through 10/29. • 2 W. 77th St. (212-873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

P.S.1 Contemporary Art Center
"John Wesley." The first U.S. retrospective of works by this painter known for his palette of pinks and baby blues, his use of painted "frames" within his pictures, and his daydreamlike combinations of emblems, historical and comic-book figures, animals, and sexy women; through 1/15/01 • "Santiago Sierra." A sculpture and performance work by a Mexico-based artist; through 1/15/01. • "Takashi Murakami: Second Mission Project ko2." A three-part sculptural installation depicting a life-size adolescent girl morphing into an airplane; through 11/30. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.–Sun. 12–6; $5 suggested donation.

Queens Museum of Art
"Seductions and Games: Recent Video Installations by Maureen Connor." The first American survey of the artist's interactive-media production; through 1/28/01. • "Tiffany Behind the Glass." An exhibition focusing on the construction, manufacture, marketing, and conservation of lamp and window production; through 2/4/01. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.–Fri. 10–5, Sat. and Sun. 12–5; $4, $2 students and seniors.

Studio Museum in Harlem
"Whitfield Lovell: Whispers From the Walls." A mixed-media installation inspired by the forced removal of a thriving African-American community in Denton, Texas, in 1921; through 12/31. • "Isaac Julien: Vagabondia." A video installation by a British filmmaker that is his response to the Sir John Soane Museum in London, which houses an eccentric collection of antiquities amassed by Soane in the eighteenth century; through 1/7/01. • "Martin Puryear: The *Cane* Project." A series of woodblock prints by the sculptor that were inspired by Harlem Renaissance writer Jean Toomer's classic novel *Cane*; through 1/7/01. • 144 W. 125th St. (212-864-4500), Wed. and Thurs. 12–6, Fri. 12–8, Sat. and Sun. 12–6; $5, $3 students and seniors.

Whitney Museum of American Art
"Edward Steichen." A retrospective of the photographer's work including nearly 200 vintage prints as well as rarely seen examples of his work as a painter, designer of textiles, and curator of exhibitions; through 2/4/01. • "Roni Horn: Still Water (The River Thames, for Example." A piece comprising fifteen photographic images, printed as lithographs, of the surface of the River Thames; through 1/14/01. • Tony Oursler: The Darkest Color Infinitely Amplified." A new work commissioned by the museum that allows three-dimensional projections to appear in free space; through 10/31. • "In Depth: Recent Print Acquisitions." Prints by Burgoyne Diller, Donald Judd, Louise Nevelson, and Richard Tuttle; through 11/26. • 945 Madison Ave., at 75th St. (212-570-3676); Tues., Wed., Thurs., Sat., Sun. 11–6, Fri 1–9 (pay what you wish every Fri. 6–9); $10, $8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris
"Sowon Kwon: Two or Three Corridors." A site-specific installation of artworks chosen by the artist from the private hallways of Philip Morris Companies Inc.'s international headquarters; through 1/5/01. • "Pastoral Pop!" Site-specific commissioned works by Katrin Asbury, Rob de Mar, Rachel Feinstein, Peter Gould, Jason Middlebrook, Lisa Ruyter, and Alyson Shotz; through 12/15. • 120 Park Ave. (917-663-2550), Mon.–Fri. 11–6 (Thurs. till 7:30); free.

Auctions

Christie's
10/25 at 10: "Magnificent Jewels." On view from 10/21. 10/25 at 2: "Jewelry From the Di Portanova Collection." On view from 10/21. 10/25 at 6: "Russian Works of Art From the Di Portanova Collection." On view from 10/21. 10/26 at 10: "Magnificent Jewels." On view from 10/21. 10/26 at 2: "Contemporary Jewels." On view from 10/21. 10/31 at 10 and 2: "Prints." On view from 10/28. • 20 Rockefeller Plaza (212-636-2000).

Christie's East
10/25 at 10 and 2: "Nineteenth Century Paintings." On view from 10/21. 10/31 at 10 and 2: "Nineteenth Century Furniture." On view from 10/28. • 219 E. 67th St. (212-606-0430).

Doyle
10/25 at 10: "Important English and Continental Furniture and Decorations." On view from 10/21. 10/31 at 10: "Books, Autographs, and Maps." On view from 10/28. • 175 E. 87th St. (212-427-2730).

Sotheby's
10/25 at 10:15 and 2: "Watches." On view from 10/21. 10/28 at 10:15 and 2: "Movie Posters." On view from 10/22. 10/31 at 10:15 and 2: "Nineteenth Century Paintings." On view from 10/26. • 1334 York Ave., at 72nd St. (212-606-7000)

Swann Galleries
10/26 at 10:30: "Magic." On view from 10/21. • 104 E. 25th St. (212-254-4710).

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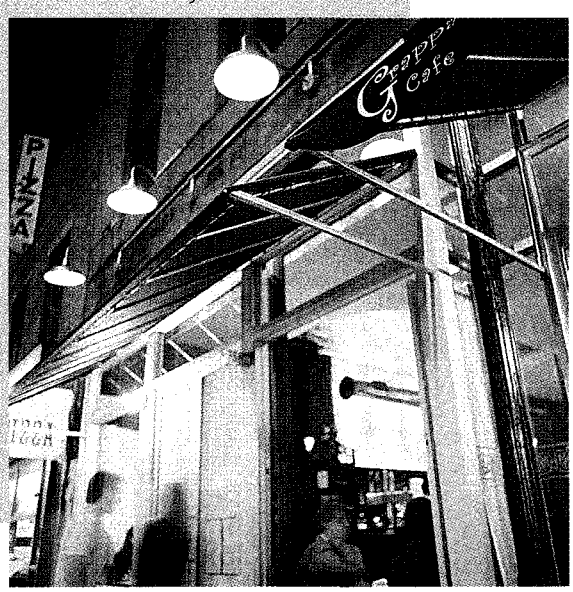
Edited by Robin Raisfeld & Rob Patronite

Opening

Language Barrier

In lieu of piped-in Muzak, the soundtrack in the restrooms of the one-month-old **Grappa Café** in downtown Brooklyn is one of those Berlitz-style speak-Italian-in-a-hurry audiotapes. On a recent visit, we learned that the Italian for "indigestion" is *indigestione*; *nausea* sounds the same as ours, except for the enunciation. When the tape translated "I do not feel well," "how long must I remain in bed," and "I do not want my tooth extracted," we wondered whether someone was trying to send us a message about the food. In spite of the ominous language lesson, our fears were allayed by chef Anthony Parascondola's cooking, updated classics that make for an unexpected culinary coup on an otherwise dreary stretch of Court Street dominated by fast food and red sauce. Parascondola—who lives in the neighborhood and who did time across the bridge at Picholine, Remi, and Maxim's before returning home—revs up a crispy, juicy chicken breast with pan-seared gnocchi and lemon-rosemary jus; he uses a lamb shank instead of veal for his rendition of osso buco and serves it on a bed of tender large-granule couscous, and his risotto with wild mushrooms, smoked duck, and white truffle oil is deliciously reminiscent of Picholine's signature dish. Now if only we knew how to say *doggy bag* in Italian. (112 Court Street; 718-237-4024.)



Recent Openings

Alain Ducasse at the Essex House
France's eight-Michelin-star chef has expanded his empire with 65 sumptuous seats in Manhattan. Before you go, ask yourself: do you want a meal, or a production? Because between the time you book a reservation with a $150 credit-card deposit and pay your $160-plus prix fixe check, you'll have some serious decisions to make. What brand of bottled water to drink. Which knife to use to slice your squab. And finally, most painfully, which pen to sign your bill with. As for the food, what's good is very good—pea soup with crab cakes, halibut with sea-urchin custard—but for every triumph, there is a lapse, a symptom of Narcissus in love with his own gimmicks. • 155 W. 58th St. (212-265-7300). (E)

Annisa
Deft designer tricks like a raised dining space in soothing shades of off-white and secluded nooks give this room a dignified grandeur, and the food backs it up. Chef Anita Lo finds inspiration everywhere from Shanghai (soup dumplings crowned with seared foie gras) to Provence (chickpea-stuffed zucchini blossoms with tomato and saffron sauces). The name means "women" in Arabic, so pay special attention to the gender-specific wine list. • 13 Barrow St. (212-741-6699). (M-E)

AZ
If you think pan-Asian fusion is so last decade, make haste to the Flatiron triplex that used to be Flowers, remade with a glass elevator and retractable roof and now home to chef Patricia Yeo and her inspired culinary inventions. What works? A trio of sensational chutneys on Indian flatbread, and lapsang souchon-smoked quail with scallion pancakes, for starters. A street-level lounge caters to lighter appetites. • 21 W. 17th St. (212-691-8888). (E)

Baldoria
Frank Pellegrino Jr.'s father earned the nickname Frankie No after years of politely declining requests for reservations at Rao's, his ten-table East Harlem celebrity hangout. Junior offers better odds in the theater district: 136 seats, plus a raw bar upstairs. A fugitive from Felidia's posh kitchen adds some verve to the home-style Neapolitan seafood salad and roasted peppers Pellegrino borrowed from his dad uptown. • 249 W. 49th St. (212-582-0460). (E)

Bar Demi
Verbena's Diane Forley named this twelve-seat wine shrine for its half-address and devotion to hard-to-find half-bottles. Then she challenged sommelier Aaron von Rock to match appropriate wines with her ever-so-dainty "tiers" of flavor-packed finger food. Order the Pinot Noir package, for instance, and share ethereal foie gras mousse, grilled baby lamb chops, and Von Rock's Pinot of choice. Or flex your own wine-pairing muscles and order a la carte. • 125 ½ E. 17th St. (212-260-0900). (M)

Blue Hill
Alex Urena's seasonal American menu draws on his cooking tour of France and Spain, which is where he picked up the haute habit of garnishing food with foam (to wit: a delicious asparagus soup with Parmesan froth). But despite a certain culinary trendiness, the atmosphere couldn't be more congenial or the service less pretentious. The room is pretty, too, comfortable and sophisticated, and the three-sided limestone bar accommodates diners and drinkers alike. • 75 Washington Pl. (212-539-1776). (M-E)

Brasserie
Nostalgists may have wished for a clone of the original Brasserie. This ain't it. But the redesign is stunning and the big-brother video screens make as much of your entrance as those bygone steps used to. The classic French food (think onion soup, duck cassoulet, mandatory beignets) is satisfying and served nearly continuously from breakfast through late night—a welcome anomaly in this otherwise early-to-bed precinct. • 100 E. 53rd St. (212-751-4840). (M-E)

Brasserie 8 ½
At this souped-up designer bookend to the newly modish Brasserie, you get big brasserie dishes plus a pumpkin-carpeted diva-staircase entrance, and two subterranean, airport lounge-style bars. The simpler menu choices tend to be better, like the frisée salad and the cornflake-crusted crab cakes. The evening scene is overcooked, but lunch at bar No. 2 (the blue-green one) is better. • 9 W. 57th St. (212-829-0812). (M-E)

Caffé La Grolla
The itty-bitty offshoot of Ristorante La Grolla performs three essential functions: It accommodates 28 extra bodies; it provides a more casual, late-night alternative to its popular parent; and it delivers. The menu's an appealing mix of La Grolla classics its regulars can't live without (veal scallopine, scrumptious artichokes) and brand-new dishes like supernally moist roasted pork loin and Neapolitan-style pizzas. • 411A Amsterdam Ave., nr. 80th St. (212-579-9200). (I-M)

Canteen
It's not that the food is bad; just that it can't compete with the furniture (the orange-wool-upholstered chairs in particular). Executive chef Matthew Kenney has veered off his Mediterranean path to make people-pleasing comfort food like macaroni and cheese, rendered here with Wisconsin Asiago. An abbreviated menu is available late at night, when those fabulous chairs are most in demand. • 142 Mercer St. (212-431-7676). (M)

Chazal
What do France and Italy have in common? Impeccable fashion sense, chauvinistic attitudes about food and wine, and the Mediterranean, the food of which happens to be the unifying force at this collaboration between the owners of Bice and Ferrier, and architect (and partner) Jeffrey Beers. The broad menu specializes in exotic preparations of mussels and carpaccios, each available ten different ways. • 41 Madison Ave., at 26th St. (212-545-8555). (M)

Chicama
Douglas Rodriguez is so disarmingly inventive that he could serve his spectacular seviches, his drippingly seductive goat stew, and his daunting, did-Mom-ever-make-it-like-this? suckling pig from a lean-to in Union Square and there'd be no room left for the other vendors. Instead, he inhabits a rustic dream hut that takes you somewhere north of Brazil, east of Mardi

Photograph by Magdalena Caris.

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Gras, and south of Heaven. • 35 E. 18th St. (212-505-2233). (M-E)

Chow Bar
Chef-partner Peter Klein started out cooking at China Grill and El Teddy's, then parlayed that spicy Chino-Latino experience into a lucrative cross-country consulting gig. Luckily for us, he's settled down in the West Village, where's he's turning out addictive honey-plum-glazed spareribs, Sichuan steak frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively bar crowd, which seems ecstatic to finally find a quasi-exotic neighborhood place to call its own. • 230 W. 4th St. (212-633-2212). (M)

City Eatery
Who knows? With a spiffy renovation and new chef Scott Conant (formerly of Chianti and San Domenico) in the kitchen turning out lusty braised short ribs, zesty pastas, and olive-oil-poached tuna, the dining room formerly known as Astor Restaurant may become as popular a NoHo destination as the lively lounge downstairs. • 316 Bowery (212-253-8644). (I-M)

Commune
If you're envisioning a vegan paradise of skinny hippies in millet-dusted overalls, think again. In fact, think dark, loud, and populated by a scantily clad clientele that tends to congregate around the onyx bar and communal table. Co-owner Matthew Kenney takes the same comfort-food tack as at his other downtown hot spot, Canteen, except here the macaroni and cheese is truffled. • 12 E. 22nd St. (212-777-2600). (M)

Del Frisco's
Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbanely elegant steak house you will ever see, its meat locker filled with terrific beef. Now if they can only figure out how to get their staff up to the level of their surroundings and kitchen. The place is New York landmark potential. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

The Dining Room
You know how you love cooking those intimate dinners at home for just you and your close friends? Oh, you don't. Well then don't you wish you were at one? This scrumptious example of turning lemons into lemon soufflé not only transforms an awkward layout into a series of cozy hideaways but it gets you all warm and snuggly with hearty American cuisine that surprisingly weighs less than the conversations around it. • 154 E. 79th St. (212-327-2500). (M-E)

Do Hwa
Jenny Kwak and her mother Myung Ja try to familiarize diners with their home-style Korean cooking with family-style dinners for four, as well as various combinations of dumplings, spicy pancakes, stews, sautés, and the barbecue dishes that provide all the drama. If you're a do-it-yourself type, request a table with a built-in grill. • 55 Carmine St. (212-444-1224). (M)

Esca
Somewhere in between overseeing Babbo and Lupa, taping his cooking show, and just basking in the glory of his own undeniable greatness, Mario Batali has found time to earn another gastronomic gold star. At Esca, the overachiever in the orange clogs, partner Joe Bastianich, and chef David Pasternack do for Southern Italian seafood what Le Bernardin has done for French: The poured concrete bar with a built-in conduit for ice and oysters is an inspired take on raw-shellfish service; crudo (think Italian sashimi) is incredibly fresh and of the highest quality; pastas like spaghetti with fresh chilies, mint, and a one-pound lobster are irresistible. And the whole fish for two, roasted in a sea-salt crust that's cracked tableside, is a riveting performance worthy of the theater-district locale. • 402 W. 43rd St. (212-564-7272). (M-E)

Fred's
The black lab namesake of Amsterdam Avenue's preeminent neighborhood joint has sniffed out new territory across town, where his master, Larry Johnston, and Johnston's partner David Honor have opened an East Side outpost. Expect the same congenial atmosphere, something-for-everyone menu, and canine decorating scheme. • 1649 Third Ave., nr. 92nd St. (212-289-2700). (I-M)

Tasting

The New Red Meat?

The Russian Tea Room's executive chef, Renaud Le Rasle, has concocted something even the most mollycoddling, nutrition-minded mother wouldn't dare: a five-course beet menu. But unlike Mom, Le Rasle chops them into "beets tartar" served with sevruga caviar, sautées them meunière-style to go with pan-seared John Dory, and layers them in savory puff pastry to accompany pan-roasted Mallard duck and seared foie gras. The $65 menu does include classic borscht and potato pirozhki—after all, this *is* the Russian Tea Room. And if and when you finish all your beets, then you get dessert: a Napoleon of—you guessed it—beets with caramelized pear in a lemon-vodka-pear coulis. (150 West 57th Street; 212-974-2111.)

Gnocco Caffe
Co-owner Pierluigi Palazzo named this East Village café after the traditional Modenese snack of crispy, puffy fried dough, usually served with prosciutto di Parma. But just to complicate matters, the gently priced menu also offers two versions of gnocchetti (an entirely different, equally delicious thing), plus well-dressed, unusually fresh salads and an unassuming pork tenderloin lavished with Parmigiano-Reggiano shavings and an aged-balsamic emulsion. • 337 E. 10th St. (212-677-1913). (I)

Grand Sichuan Int'l Midtown
Each successive branch of this Szechuan chainlet has become progressively glitzier, culminating in this location's chandeliers and wall-to-wall carpeting. What separates this one from the kung pao pack is menu oddities like the eight dishes inspired by a Chinese TV show and a super-spicy category called "Mao's home cooking." (The chairman liked his chili peppers—who knew?) • 745 Ninth Ave., nr. 50th St. (212-582-2288). (I)

Guastavino's
They could serve tuna casserole and you'd still be in awe of one of the most spectacular restorations of a neglected urban space. Don't worry. It's okay to drop your jaw at the first sight of the towering Alhambran arches. Everybody does. Though you may not be as impressed with what's put in front of you, Guastivino's is one of those massive undertakings that may take a long time to get things right. In the meantime, enjoy the scenery. • 409 E. 59th St. (212-980-2455). (M-E)

Gyroland
Is it a slice joint, a Greek coffee shop, a neon sign store, or all of the above? While this brightly lit restaurant may suffer from a mild identity crisis, torn between serving strictly Turkish fare and appeasing the neighborhood clientele of hospital workers and police cadets with pizza and cheese-steak sandwiches, it's also an undersung source for fresh and delicious meze, doner kebab, kofte, lahmacun, and pide. • 351 Second Ave., nr. 20th St. (212-254-3200). (I)

Leshko's
The design team behind Moomba and Veruka have given this former Ukrainian greasy spoon a new look (kind of Frank Lloyd Wright meets Greg Brady's attic-bachelor pad). That, and creatively prepared American comfort food attract a hip crowd that doesn't mind being squeezed together like straphangers. Almost nothing of the old Leshko's remains—except, maybe, the pierogi, though they've gotten a makeover too: They're potato-stuffed, sauteed and served on a bed of fennel, leeks, and mushrooms. • 111 Avenue A (212-777-2111). (I-M)

Lupa
We love this down-home Roman trattoria—and not just for Mario Batali's celebration of odd animal parts and Italian delicatessen, or for partner Joe Bastianich's bid to bring depth and finesse to a casual Village joint's wine service. We like the mood, the food, and the gentle prices, but so do legions of tuned-in New Yorkers. It's almost as tough a sanctum to crack as its pricier sibling, Babbo. • 170 Thompson St. (212-982-5089). (M)

Macelleria
Vegetarians beware: The name is Italian for "butcher shop," which the cozy back room still resembles, and the space used to be a meat locker. But there's much more to chef Jeffrey Edwards's menu than his dry-aged porterhouse for two. Whole peppercorns enliven Gorgonzola salad dressing. Zesty fennel sausages adorn a cannelini-bean stew. Delectable pastas are served with hearty ragus, perfect for fall. • 48 Gansevoort St. (212-741-2555). (M)

Mangiarini
There may be more Italian restaurants on the Upper East Side than there are cannoli on Mulberry Street, but few as bare-boned chic as this one. The designer of the Calvin Klein boutique went commensurately minimalist at this narrow 30-seater, where spaghetti with lemon and basil and sandwiches like prosciutto and melted goat cheese on semolina flatbread are as stylishly stripped down as the décor. • 1593 Second

Photograph by Carina Salvi.

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Ave., nr. 83rd St. (212-734-5500). (I)

Mardi Gras Pizza
A not-so-subtle Two Boots knockoff right down to the cornmeal crust, spicy tomato sauce, and crayfish toppings, but who cares? This festive little joint's pies are light; the crust is crisp—though it could be thinner—and toppings like andouille and tasso add a fiery Cajun kick. And they didn't even call it Famous Original Two Boots or Two Boots Too! • 3-7 Maiden Ln. (212-233-6066). (I)

Métrazur
Given the location and prime people-watching potential, we'd happily munch Cheez-its on Grand Central Terminal's spectacularly restored East Balcony. Thanks to Charlie Palmer and his seasonal American menu, we don't have to. Instead, there's white-bean flatbread, raw shellfish platters, and fire-roasted lobster, with views of both the open kitchen and the star-studded ceiling. • Grand Central Terminal (212-682-4600). (M-E)

Mombar
An artist at heart, chef-owner Moustafa El Sayed designed and built this sort of Alice-in-Arabian-Wonderland dedicated to Egyptian clay-pot cookery, where teacups protrude from walls, and tabletops double as canvases for his surrealistic visions. And El Sayed is as creative with food as he is with paint and tile; his menu changes daily, depending on the season and the market. Try the meze plate, or the egga, a sort of Egyptian frittata, and then move on to El Sayed's raison d'être, the all-encompassing clay pot, which on any given night might be filled with stewed rabbit, lamb tagine, or chicken and olives. • 25-22 Steinway St. (718-726-2356). (M)

Nick & Stef's Steakhouse
Los Angeles chef Joachim Splichal opened the first branch of this steakhouse in his hometown, knowing it might play even better in red-meat-loving Manhattan. There's twelve of everything, from salads and starters to potatoes and sauces. And where's the beef? Front and center, hung out to dry in a steel-and-glass aging chamber. • 9 Penn Plaza (212-563-4444). (M-E)

The Organic Grill
You want to eat healthy, but you're allergic to "health food." Not a problem at this East Village café that takes a refreshingly nonradical approach, using locally grown produce and artisanal ingredients in dishes like black-bean-and-corn quesadilla with a cherry-tomato salsa. Chicken and fish are available on weekends, and coffee, that macro no-no, is organic and shade-grown. • 123 First Ave. (212-477-7177). (I)

Orsay
The new version of *The Exorcist* isn't nearly as chilling as what Jean de Noyer must have gone through ridding the demons from this place. But from the ash of Mortimer's musty chicken hash, Orsay has risen, a brasserie swirling with seductive arches and good cheer, giving the Upper East Side the kind of french tickle it sorely needs. The former regulars never had it so good. Do you think they'd know the diff? • 1057 Lexington, at 75th St. (212-517-6400). (M)

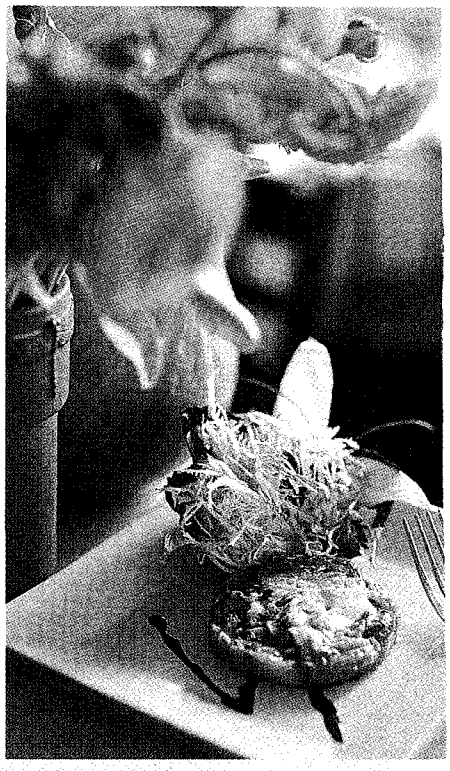
Pastis
Keith McNally's Pastis looks more like a grander Lucky Strike than a repro of the visually faultless Balthazar, but not only does the slight downshifting make perfect sense; considering the tallow-rivulet-ribboned neighborhood, it also renders the new place instantly less imposing. Service is breezier, the crowd more genially noisy, and the only thing disappointing is that you don't live closer. • 9 Ninth Ave. (212-929-4844). (M)

Pipa
Doug Rodriguez has done Nuevo Latino at Patria and Chicama. Now he's tackling old-world Spanish (sort of). A field trip to Galicia yielded dozens of recipes for tapas, casseroles, soups, and flatbreads, all of which undergo subtle and delicious transformation in the chef's inventive hands. To wit: bocarones in escabeche with almond-crusted queso de cabra, crispy anchovies wrapped in sage leaves, and churros with warm chocolate dipping sauce for dessert. Much more radical is the conversion of the old Parlour Cafe into a seductive Iberian oasis with serrano ham hanging from beams and walls studded with enough shells to stock Sanibel Island. • 38 E. 19th St. (212-677-2233). (M)

Plate 347
We can imagine the astonished passerby's reaction: There's steak-frites in them thar hills, otherwise known as the bistro-deprived no-man's-land between Stuyvesant Square and Kips Bay. It's just what the neighborhood needed: mussels, warm goat cheese salad, braised lamb shank, and an estimable bleu cheese burger. Bonus points: superfriendly service and a nice-sized garden. • 347 Second Ave., nr. 20th St. (212-388-0526). (I-M)

Quartino
All that separates this rustic Italian paninoteca and wine bar from the South Street Seaport is a few short blocks and one major mind-set. It's all about the good life, Italian-style, which of course involves wine, served by the mini-carafe; delectable cured meats and imported cheeses; strong espresso; and convivial conversation. But amazingly, no smoking. The owners may be Italian, but they're also (with one or two exceptions) doctors. • 21 Peck Slip (212-349-4433). (I)

Rhône
The owners of this former meatpacking district garage are erstwhile sommeliers with a thing for the Rhone Valley. If you've ever wondered about the difference between a Côte Rotie and a Côtes du Rhône-Villages, this is the place to find out, to the accompaniment of Gramercy Tavern alum Payson Dennis's sophisticated French country cooking. Splurge on lobster-truffle salad or sea bass served with oxtail ragout, or just mellow out at the enormous walnut bar or on a low-slung fifties-era Artifort chair in the lounge area. • 63 Gansevoort St. (212-367-8440). (M-E)



Expansion

Chelsea Afternoon

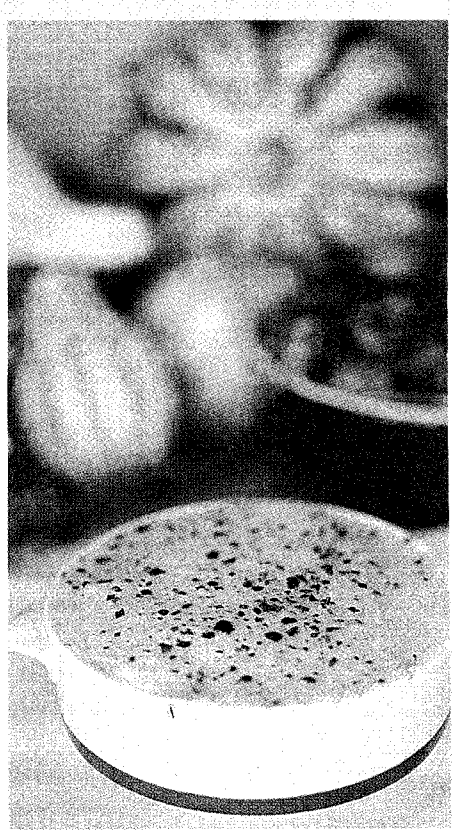
Good news for West Chelsea gallerists and card-carrying members of the Chelsea Piers gym in search of post-workout sustenance: **The Red Cat** has opened for lunch, serving the hearty autumnal likes of skillet-roasted chicken with "fall roots," potato-Gruyère soup, and duck-confit shepherd's pie. There may be no better incentive for taking that morning spin class. (227 Tenth Avenue, near 23rd Street; 212-242-1122.)

Rose Water
Chef-partner Neil O'Malley used to work at Oznot's Dish in Williamsburg, and it shows in his meze platter and lamb brik. But his tenure at Savoy, where he met partner John Tucker, is equally conspicuous. The menu's seasonal fixation guarantees a harvest of white-lightning corn and heirloom tomatoes in the summer. But the careful service, Brooklyn-mellow ambience, and sublime breaded pork chops are good year-round. • 787 Union St. (718-783-3800). (M)

Rothman's Steakhouse & Grill
Chef Robert Dickert, an alumnus of Bobby Van's and Roslyn's Bryant & Cooper, might have a genetically predisposed way with dry-aged beefsteak—his grandmother was Peter Luger's niece. He carries on the family tradition with a $132 porterhouse for four. And he breaks it too with "Asian fried calamari" and something called West Coast chicken. • 3 E. 54th St. (212-319-5500). (E)

Sabor
As the abiding popularity of tapas proves, grazing never goes out of style. Customize a tiered tray of pan-Latino nibbles like shrimp empanaditas, octopus salad, smoked-chicken croquettes, and tuna seviche and watch the Upper West Side roll by, in all its dog-walking, stroller-pushing glory. • 462 Amsterdam Ave., nr. 82nd St. (212-579-2929). (I-M)

Sandro's
Has Roman chef Sandro Fioriti finally settled down? Those of us whose taste buds remember his signature crisp-fried baby artichokes, pan-fried calamari, and classic bucatini amatriciana from the original uptown Sandro's, all revived in this otherwise nondescript Chelsea storefront, can only hope. But judging by his recent restlessness, our advice is to get



Photographs by Kenneth Chen.

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while the getting's good. • 200 Ninth Ave., nr. 22nd St. (212-633-8033). (M)

Shelly's New York
The latest restaurant Shelly Fireman has created in his own image inhabits the space that was originally an Art Deco–era Horn & Hardart Automat. Only the assimilative Fireman would offer towering shellfish platters alongside newfangled chicken chow mein, barbecued ribs, and a burger audaciously crowned with seared foie gras and make it work. • 104 W. 57th St. (212-245-2422). (M-E)

Strip House
The Glazier Group and chef David Walzog, the same team responsible for Tapika, Michael Jordan's, and our slightly lower life expectancy, take a Gallic approach to the New York steak-house menu with starters like a five-ounce foie gras torchon and sides like goose-fat potatoes and truffled cream spinach. (Try ordering *that* at Gallagher's.) Meanwhile, designer David Rockwell has given the former Asti's space a saucy new look to go with its naughty new name. • 13 E. 12th St. (212-328-0000). (M-E)

Tocqueville
At the loveliest new mom and pop shop in town, Marco Moreira and Jo-Ann Markovitzky have taken what they've learned from a decade of catering and added to it all the things they couldn't do in someone else's home to come up with a gently idiosyncratic nook that will take about twenty minutes to charm you. • 15 E. 15th St. (212-647-1515). (M-E)

Village
After years of pushing steak-frites at places like Odeon and Quatorze, Stephen Lyle has more than mastered the bistro idiom. To prove it, he opened this instantly chic West Village watering hole, which draws a fabulous crowd tired of trying to remember the way to Pastis. Lyle weaves Asian and Mexican accents in dishes like tuna sashimi with grape leaves and oyster pan roast with chipotles; for more buttoned-down bistro tastes there's steak au poivre and potatoes sauteed in duck fat. • 62 W. 9th St. (212-505-3355). (M)

Wallsé
Who knew veal goulash could be elegant? Kurt Gutenbrunner's version is an artful mound of tender meat you almost regret toppling. And though dishes like tafelspitz and wiener schnitzel seem like a culinary memoir, the guiding principle here is less goulash than Greenmarket. Local farmers supply Guttenbrunner with lemon thyme for his pike, heirloom tomatoes for his lamb salad, and the sweet strawberries that garnish his elderflower sorbet. Don't miss the quark dumplings. • 344 W. 11th St. (212-352-2300). (M-E)

Manhattan

Lower New York

★Alfanoose
This spotless but otherwise nondescript falafel joint flanked by $10 discount emporiums, makes the best and neatest—falafel sandwich in town. Co-owner Mouhamad Shami meticulously rolls his expertly seasoned falafel and fresh condiments in an unusually thin and pliant pita, like a burrito, so that all the harmonious components merge in every bite. It's also a great source for Middle Eastern appetizers, flatbreads as well as suberb lamb or vegetarian kibbeh. • 150 Fulton St. (212-349-3622). (I)

★Aquagrill
Ever since we tasted chef-owner Jeremy Marshall's inspired falafel-crusted salmon, the notion of a naked pink fillet has been tough to swallow. But despite the high level of cooking, an offbeat and well-priced wine list, and unexpected grace notes like a welcoming amuse-bouche and complementary petits fours, it's still a rollicking neighborhood spot, where you can park yourself at the lively bar and watch the dexterous oyster shucker in action. • 210 Spring St. (212-274-0505). (M-E)

★Balthazar
Keith McNally has countless pacesetting restaurants to his credit, but this is his masterpiece, an evocation of a Paris brasserie that outglows anything within Brie-tossing distance of the Seine. Yet for all its visual impact, Balthazar boasts equally compelling fare: tender braised lamb shoulder gets served over garganelli pasta, shepherd's pie is made with duck, grilled tuna floats over tomato-and-saffron coulis. And its oyster bar, short ribs, bread, and service make you not give a damn whether you ever see the Eiffel Tower. • 80 Spring St. (212-965-1414). (M)

Bari
Downstairs, this perpetually bustling café attracts SoHo shoppers taking time out for espresso or a glass of wine, and a view of the always entertaining street scene. Ascend the spiral staircase for a more substantial meal in the loftlike dining room, which features a woodburning oven for pizzas, and dishes like spice-rubbed duck breast with bok choy. • 529 Broadway, at Spring St. (212-431-4350). (M)

★Bouley Bakery
Love him or hate him, there's no denying that the famously obstreperous David Bouley—bouncing between this kitchen and Danube—gets the job done. And his loyal clientele gratefully lap it up in the ethereal form of degustation menus revolving around superlative seasonal ingredients like skate steamed with fresh chamomile, say, or organic baby lamb with eggplant moussaka. • 120 W. Broadway (212-964-2525). (M-E)

★Chanterelle
The Waltucks, Karen and David, have specific ideas about how to make an evening unforgettable. The walls are without art. You will hear no music. Chairs are huge; plates are, too. The goal is to get you to concentrate solely on who you are with and what you are about to be presented—the stunning juxtapositions of David's quail and star anise, lamb with cumin crust, crabs in ginger and strawberry millefeuille with elderflower sorbet. • 2 Harrison St., at Hudson St. (212-966-6960). (E)

★City Hall
Chef-owner Henry Meer may be imagineering Old New York, with back-lit photos of bygone street life, but he can't help refining it, too. The triple-tier "Chrysler" shellfish highrise is global gluttony via the jet stream. Chesapeake she-crab soup is creamy perfection. But go for the marvelous double steak on the bone, a behemoth served stunningly rare. • 131 Duane St. (212-227-7777). (M-E)

★Danube
David Bouley's outrageous, highly lacquered, velvet-swathed, Klimt-deckled little dining room is beautiful, fun, funny, and romantic. And, via his chef de cuisine, Mario Lohninger, his bone-marrow dumplings, the Tyrolean wine soup, the braised beef cheeks, and even the Wiener schnitzel manages to be Austro-Hungarian but not too. • 30 Hudson St. (212-791-3771). (E)

Divine Bar
The jewel-toned Financial District branch of the popular Turtle Bay bar and lounge serves the same extensive selection of wine, and a similar menu of appetizer-size plates. Selections include a barbecued-buffalo sandwich, shrimp satay with hoisin sauce, and a wild-mushroom quesadilla. • 55 Liberty St., second fl. (212-791-wine). (I-M)

Ecco
Old-world charm, an excellent seasonal antipasto, and classicly prepared pastas, veal chops, lobster fra diavolo, and osso buco. Very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. Live piano music on Friday and Saturday night. • 124 Chambers St. (212-227-7074). (M)

The Greatest Bar on Earth
This, the most casual component of the Windows on the World complex, has become a popular meeting spot for downtown office workers and, of course, tourists. The view, obviously, can't be beat, and the snacky menu includes bites like fried calamari, barbecued ribs, and sushi. • 1 World Trade Center, 107th floor (212-524-7000). (M)

Gubbio
Decorated with imported tapestries and pottery meant to evoke a medieval Umbrian hill town, this spacious TriBeCa restaurant features a seasonal Italian menu that strives to avoid culinary clichés. Choices include pork medallions with stewed cabbage and

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smoked ricotta, and lamb carpaccio with olive pesto. • 223 W. Broadway (212-334-8077). (M-E)

★The Mercer Kitchen
Within Christian Liagre's conversion of a subterranean catacomb into a sultry, intimately shadowy quartet of fluid yet diverse sectors, executive chef Jean-Georges Vongerichten reveals how a few ingredients can create flavors that are lucid and compelling. Olive and radicchio join stewed rabbit, mint and coriander ring sea bass carpaccio, tomato soup is sparked by chili pepper and crabmeat. You may be sorry you never sprang for that loft on Spring. • 99 Prince St. (212-966-5454). (E)

Morton's of Chicago
The second New York location of the national steakhouse chain. Portions are huge and the quality is consistent. And in case you hadn't noticed, beef is back. Again. • 90 West St. (212-732-5665). (E)

★Next Door Nobu
Set in a stunningly clever David Rockwell–designed room as homespun as it is elegant, Nobu Matsuhisa's simpler version of his South American-flecked Asian cooking matches its décor by making Nobu's genius even more accessible. The only thing we'd change is the no-reservations policy. Come early, come late, come on Monday. Come Saturday, if you're nuts. • 105 Hudson St. (212-334-4445). (M-E)

★Nobu
There is not another experience like it in town. Nobu Matsuhisa is a chef of such wondrous originality that nothing on his menu is merely as it reads. Each dish reinvents your definition of what it should taste like. Teensy oysters make your eyes pop. Bonito soothes the throat like sable. Seaweed sparkles. The fake trees aren't necessary. Two bites and you're in Eden. • 105 Hudson St. (212-219-0500). (M-E)

★Pearl Oyster Bar
Milos may have a fish display as big as this joint's entire counter, but nothing can match the preparatory skills of the women who work the kitchen. This ain't no Carnival Cruise. Keep your elbows in and your chin down, all the better to acknowledge a clam chowder revved up with smoky bacon, mussels in mustard cream, and a nutty grilled pompano in herbs. • 18 Cornelia St. (212-691-8211). (M)

★Quilty's
There's something prim and ladylike about the understated room, a muted canvas for chef Katy Sparks's exotic, flavor-saturated cooking: Tamarind-barbecued squab on sweet corn curry. Panko-fried rabbit paillard with jicama-mango slaw. Macaroni with "many cheeses" in an herbed-chili crust. And a scene-stealing twice-baked potato worth ordering the steak for. • 177 Prince St. (212-254-1260). (M-E)

★71 Clinton Fresh Food
Is there much call for Scottish salmon wrapped in avocado at the intersection of Clinton and Rivington Streets? Well, yes, judging by the hungry crowd cooling its heels at the bar. Jean Georges alum Wylie Dufresne cooks seemingly complicated, easy-to-eat food like beer-braised short ribs geometrically sculpted into a perfect square; and parsley-root purée with a little parsley-root raft of lump crabmeat. (To eat, capsize and stir.) The chef's dad, a warm and punny presence on the floor, compiled the winning wine list. • 71 Clinton Street (212-614-6960). (M)

Spring Street Natural
Before SoHo was SoHo and aeons before anyone even conceived of NoLIta this health-food hub was turning out mostly organic, life-sustaining fare, very similar to its present menu of grilled fresh fish, free-range poultry, and soy every which way. • 62 Spring St. (212-966-0290). (M)

★Wild Blue
It sounds like a bar right outside the NASA compound, but in fact, it's an intimate, upretentious room that doesn't try to compete with the famous view. Chef Michael Lomonaco's menu is solid, superlative American, with a touch of the steak house in side dishes like creamed spinach and butternut-squash hash. Don't wait for a special occasion to take the 107-flight elevator ride. • 1 World Trade Center (212-524-7107). (E)

Windows on the World
Yes, tourists love it. But Michael Lomanaco's sophisticated American food, including stout-braised Black Angus short ribs and lobster potpie with truffle cream, manages to steal some attention away from the main attraction, that spectacular view of Manhattan Island. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. • 1 World Trade Center, 107th floor (212-524-7000). (E)

★Zoë
The tables here are always jumping, cranked up with the buzz of post-orgasmic shoppers and SoHo tourists savvy enough to find their way to some of the best fussy American food in New York. Chef Kevin Reilly, whose mission is to keep the prize-winning all-American wine list in mind as he designs the menu, is properly obsessed with seasonal ingredients. And just-baked cookies, still warm from the oven, evoke memories of Mom. • 90 Prince St. (212-966-6722). (M-E)

Below 14th Street, East

★Bond Street
The crowd is too cool, the rooms too cozy, the waiters way too pretty. No way is this anywhere you're going to get chirashi worth much more than a can of Bumble Bee. Boy, are you about to be surprised. With food this fresh, original, and vibrantly spiced, the kitchen can easily take on most traditional midtown sushi houses and wouldn't have to walk out of a room backwards if Nobu's troops were in attendance. • 6 Bond St. (212-777-2500). (M-E)

★Five Points
Every neighborhood needs a place with a good bar, a serious kitchen, and zero pretensions. NoHo has one in this Med-American restaurant, where a split log running down the center of the dining room conveys a babbling brook. Zen though that may sound, chef Marc Meyer's hearty cooking is more boldly passionate than coolly contemplative. Duck-and-foie gras sausage and wood-oven roasted Magret duck show enough spikiness to make you look down and go "hmmmm" before you go back to the conversation. • 31 Great Jones St. (212-253-5700). (M)

★Gotham Bar & Grill
Alfred Portale created a restaurant where anyone, dressed any way, is invited with affability to partake of his talent for making American cuisine exciting and as easy to fathom as a burger and fries. Even when faced with soft-shell crabs or squab, say, topped with potato purée and fava beans for the first time, Gotham customers attack their plates with a fearlessness suited to Great Adventure. Actually, this is a great adventure. • 12 E. 12th St. (212-620-4020). (M-E)

★Il Buco
Clued-in regulars and the occasional celebrity chef convene at this funky, cluttered antique shop-cum-restaurant to graze on Mediterranean appetizers and entrées that change nightly. (Don't get too attached to that venison with farro and honey-roasted plums.) Seafood is the kitchen's strength: grilled baby calamari in green-chili-cilantro oil, octopus carpaccio and cod croquettes are standouts. • 47 Bond St. (212-533-1932). (M)

Osso Buco
A popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl., nr. 11th St. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

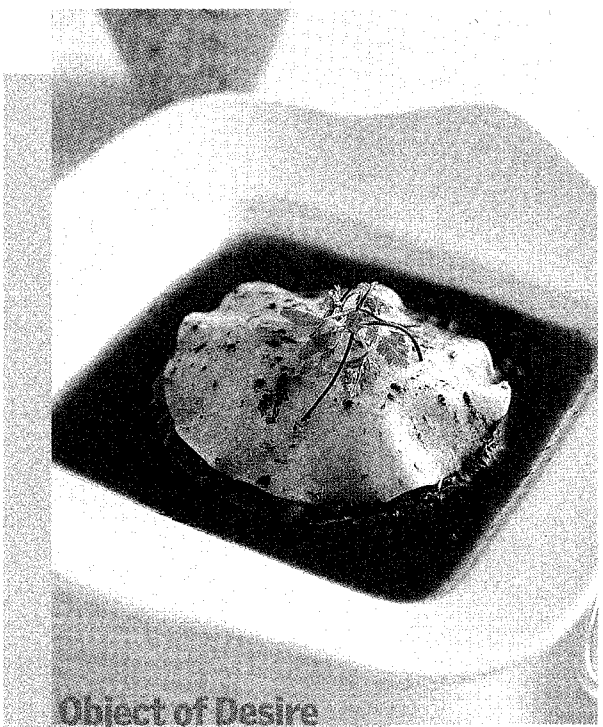
★Prune
There's not a wrinkled plum in sight at this American bistro. But chef Gabrielle Hamilton's childhood nickname indicates the sort of unpretentious home cooking at which she excels, a grab bag of eccentric, multicultural influences that is, at heart, American as any place whose quirky bar menu includes Triscuits alongside serrano ham with fresh figs must be. Minus the traditional categories for appetizers, main courses, and sides, the menu gives as prominent placement to vegetables like creamed corn and roasted beets as to the more entrée-ish capon on a savory garlic crouton, or the pastrami duck breast with a rye-flavored, fried-shallot omelet. • 54 E. 1st St. (212-677-6221). (I-M)

★2nd Avenue Deli
A recent facelift struck fear in the hearts of those who believe that a true pastrami sandwich must be authenticated by grimy formica and generations' worth of atmospheric shabbiness. But so far, so good. This East Village landmark continues to draw dedicated fressers with its great fries, chicken in the pot, the near-lethal hush puppy (a frank in a potato knish), and the hard-boiled service. • 156 Second Avenue (212-677-0606). (I-M)

Telephone Bar & Grill
This lively East Village fixture was serving classic pub grub like shepherd's pie and fish and chips long before anyone thought of British comfort food as trendy. • 149 Second Ave. (212-529-5000). (I-M)

Below 14th Street, West

★'ino
Named for panino , this cozy nook excels at crafting perfect Italian snacks to nibble with wine: crustless tramezzini, pressed panini, and bruschetta, all on great bread and enlivened by zesty condiments. Supplement



Object of Desire

Oliver's Twist

Adrienne chef Oliver Dudler's savory raviolo of cocoa-glazed rabbit is a sort of inverted stew—tender wine-braised meat and creamy parsnip purée stuffed into the measured indulgence of a single pasta pocket. (700 Fifth Avenue, at 55th Street; 212-903-3918.)

Photograph by Dasha Wright Ewing.

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your sandwich with a bowl of olives and a plate of cheese, and keep the motif going with a Nutella panino for dessert. Best of all, it's open for business from early morning until after midnight. • 21 Bedford Street (212-989-5769). (I) ($)

★Babbo
Ever try goat cheese tortellini dusted in dried orange and wild fennel pollen? Or spicy lamb sausage romanced by mint love letters and a paste of sweet peas? Get ready to crave them. Ingredients you didn't expect or never heard of become unforgettable. Mario Batali's original yet airy Italian cooking will stun, fool, bewitch and ultimately obsess you. Just get it together to make another reservation before you leave. • 110 Waverly Pl. (212-777-0303). (E)

★Da Silvano
Few of the fervent regulars here including the city's media, fashion, and art-world elite seem to recall an Italian restaurant whose menu wasn't sopping in red sauce before Da Silvano. The roasted standing duck is crackling, the lamb tender and moist, the artichoke salad as brash as the air around Montecatini. And not an eggplant-parmigiana hero in sight. • 260 Sixth Ave., nr. Bleecker St. (212-982-2343). (M-E)

★Fressen
The three rooms are as spacious and sleek as an Audi TT. And considering the trendificant meat packing setting and the priorities of nightly revelers, the house could have gotten away with a post-Cosmo menu of meager-morseled pizzas or duck burritos. Instead, they've opted for a selection of semi-organic dishes like escabeche of sardines or a mullet pot-au-feu. And rather than being somewhere hip, you actually feel hip, thanks to the refreshingly congenial staff. • 421 W. 13th St. (212-645-7775). (M-E)

Jekyll & Hyde
This boisterous Village restaurant bills itself as a "haunted explorers' club," offering interactive entertainment and—so that famished explorers may keep up their strength—a menu of American fare including "voodoo-spiced" Cajun steak. • 91 Seventh Ave. S. (212-989-7701). (I-M)

Osteria Fiorentina
Live piano and violin music lend this casual Italian restaurant that old-time Village ambience. The menu offers standards like risotti, open ravioli, zuppa di clams, and veal chops. • 281 Bleecker St. (212-633-2941). (M)

Villa Mosconi
Traditional Northern Italian home cooking in the heart of Greenwich Village. A year-round backyard garden is available for private parties. • 69 Macdougal St. (212-673-0390). (M)

14th–42nd Streets, East Side

Bambou
A hint of the tropics on 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry amid a relaxing, palm-fronded bar and dining room. • 243 E. 14th St. (212-358-0012). (M)

★Campagna
The far-too-cautious interior is woefully inappropriate preparation for the whoops of joy that routinely erupt when patrons sample Mark Strausman's gleefully game sense of Italian cuisine. The lobster broth in his cacciucco is a blast. And his grandma's lasagna makes you sorry you never met the old girl. • 24 E. 21st St. (212-460-0900). (E)

★City Bakery
No one comes close to Maury Rubin at satisfying our grown-up snacking impulse. Heavenly tarts, perfectly textured cookies and brownies, lusciously tart lemonades, ultra-thick and creamy hot chocolate even homemade marshmallows beckon irresistibly from the counter. Pre-dessert, there are inspired sandwiches like roasted pear and ricotta salata and the only salad bar we obsess over. • 22 E. 17th St. (212-366-1414). (I-M)

Commodore Grill at the Grand Hyatt Hotel
Commuters and business travelers can enter this formal hotel restaurant directly from Grand Central Terminal, for a quick drink in the cigar bar or a full meal from the French-influenced American menu. • 42nd St. and Lexington Ave. (212-850-5999). (M-E)

★Gramercy Tavern
Tavern has become Danny Meyer's most appealing restaurant, with a no reservations discount bar room to make one churlish for not living or working nearby. Chef Tom Colicchio pairs foods folks crave with elements they usually don't. Roast sirloin of beef comes with braised beef cheeks. Crabmeat fondue contains sea urchin. Not only does each gamble pay off, but so tickled are diners by their nascent daring that on their next visit, damned if they don't demand sweetbreads with Jerusalem artichokes and roasted cod with brussels sprouts. • 42 E. 20th St. (212-477-0777). (M-E)

Heartland Brewery
A rollicking brewpub with a lively outdoor café. Accompany your choice of microbrew with crayfish-shrimp gumbo, a smoked-pork-loin Reuben, or steak au poivre. The beer-weary can sample from the city's largest selection of tequilas and single-malt scotches. • 35 Union Square W. (212-645-3400). (I)

Meli Melo
This cheerful neighborhood spot offers a very reasonable fixed-price dinner $31.50 for four courses. The seafood-heavy French menu has Asian and Mediterranean touches in dishes like seared tuna with baby bok choy and rack of lamb with couscous. • 110 Madison Ave., nr. 29th St. (212-686-5551). (M).

Metronome
This lofty Flatiron space is especially well suited to private functions, but even the lone diner will find the Deco design welcoming and the food riffs on a Mediterranean theme like "pinchos" of vegetables with goat cheese, and za'atar-crusted rack of lamb satisfying. Live jazz performed Wednesday through Saturday. • 915 Broadway, at 21st St. (212-505-7400). (M)

Rossini's
This elegant split-level restaurant offers Northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood, and accomodates private parties. • 108 E. 38th St. (212-683-0135). (E)

★Tabla
It's diminishing to categorize Floyd Cardoz's clean Goan-spiced Maine crab cake or his exquisite pairing of seared foie gras with a black-pepper-and-pear compote as nouvelle Delhi; he's gone and forged a deliriously satisfying union of this country's produce with the strong, heady spices and bewitchingly pungent condiments of his homeland. A less expensive menu at the Bread Bar downstairs aspires less to break new ground than to rekindle old taste memories—specifically Cardoz's, including his mom's recipe for beef assad, otherwise known as "Indian pot roast." • 11 Madison Ave. (212-889-0667). (M-E)

Tivoli Bar and Grill
This midtown restaurant aspires to attract a hip, young crowd. Thus, a complimentary appetizer during happy hour, live music on Thursday night, a D.J. on Satur-

The Underground Gourmet

Burning Desire

Not since Drew flashed Dave has Manhattan witnessed a hotter display than the one at **Los Dos Molinos**—the popular Arizona restaurant that opened a branch near Union Square four weeks ago. The slow, satisfying, teary-eyed burn begins with complimentary chips and red and green salsa (have your five-pound margarita goblet cocked and ready) and continues with familiar but superlative Mexican-American fare like burritos, tacos, tamales, and tostadas. Cool guacamole temporarily douses the fire, but that's the one clunker on the menu—creamy and bland instead of chunky and zingy. Much more successful are entrées like chiles rellenos wrapped in baked eggs and buried in a spicy green-chili stew and deeply flavored "adovada" ribs: marinated pork that provides an irresistible toasted chili-powered heat that merits masochism. Entrées come with rice and beans, a good homemade flour tortilla, and an apology: "Sorry we do not provide a mild sauce, I do not know how to make 'mild,' " reads the chef's mission statement–indemnity clause on the menu. (119 East 18th Street; 212-505-1574.) R.P.

Photographs by Patrik Rytikangas

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Ground Rules

These pages list a selection of the city's noteworthy restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Most restaurants listed accept all major credit cards, except where noted; ($) = cash only; "AE only" indicates that American Express is the only accepted charge/credit card.

days, and a menu heavy on seafood like raw shellfish, fish and chips, and lobster ravioli in seafood broth. • 515 Third Ave., nr. 34th St. (212-532-3300). (I-M)

27 Standard
This restaurant and jazz club makes for a great night of two-in-one entertainment. Downstairs, nibble on organic pork ribs during a set by the Tommy Flanagan Trio. Upstairs, partake of wild-mushroom pan roast and five-spice-glazed duck breast in a dining room that manages to feel industrial and warm at once. • 116 E. 27th St. (212-447-7733). (M)

★Union Pacific
Maybe if this were a less self-effacing restaurant, less content with its serenity and more intent on trumpeting its singularly inventive chef, Rocco DiSpirito, more people would know how successfully it rivals its real rivals. But that would miss the point. One has to admire the confidence to serve tuna with yuzu and fresh wasabi cool as a breezeway in Aruba, the brashness of sautéing skate in lime-pickled Swiss chard, and the chic to place a peck of pickled peppers round a rich and rousing pheasant without bellowing out "Ba da boom!!" nightly on the TV Food Network. • 111 E. 22nd St. (212-995-8500). (E)

★Union Square Cafe
Nowhere else are uncommon combinations such as rhubarb-blood-orange chutney and wasabi mashed potatoes so seamlessly incorporated into dishes (so as to never frighten the buttoned-down natives). Surprisingly, vegetarians will eat better here than at any of their hallowed haunts. The bar is a great place to lunch solo. And the devil's food truffle with chocolate sauce can make you act the fool. • 21 E. 16th St. (212-243-4020). (M-E)

★Vatan
Love vegetarian Indian food but find the options overwhelming? We empathize: We're constantly mistaking the iddli for the dosa. Skip the menu hassle by dining at this multitiered restaurant where, before you're seated, you'll be asked to remove your shoes. Everything on the prix fixe menu will be delivered to you in wave after wave of small bowls containing boldly spiced vegetables and grains. The only decision to make is which socks to wear. • 409 Third Ave., at 29th St. (212-689-5666). (I)

14th-42nd Streets, West Side

Applebee's Neighborhood Grill & Bar
This national chain invades Manhattan's freshly scrubbed and reinvented 42nd Street with an eager-to-please, affordable menu heavy on burgers, steak, and fajitas. • 234 W. 42nd St. (212-391-7414). (I-M)

Hush
Part bar, part nightclub, part restaurant. If you find that last part the most interesting, you'll appreciate the New American menu, served in shareable portions. • 17 W. 19th St. (212-989-4874). (I-M)

★Mesa Grill
It's a clumsy room. But just keep your head down and don't stop eating—Bobby Flay's mastery of the spicier things in life keeps getting more polished and exciting. Ribs, tomato-tortilla soup, shrimp-and-corn tamale, blue-corn-crusted snapper, and pan-roasted rabbit eat here, and you'll ramble on too are just sensational. Flay's gonna rope you in, and leave you hog-tied and smiling. • 102 Fifth Ave. (212-807-7400). (E)

Ohm
An all-in-one entertainment center offering dinner, dancing, and the ever-popular lounging on velvet furniture. Plus an eclectic menu including sesame chicken tenders, Black Angus steak, and grilled salmon with lemon-caper beurre blanc. • 16 W. 22nd St. (212-229-2000). (M-E)

★The Red Cat
Not every artist is starving, and the ones with bank accounts and hearty appetites would do well to make this their home away from home among the West Chelsea galleries. Hanging lanterns, barn siding, and artwork contribute to the funky décor, and the bar is the roomy, welcoming sort that solo diners find appealing. It's hard to find a clunker on the Med-American menu. The quick saute of zucchini with toasted almonds is something your mother would never have imagined a vegetable that could spoil your appetite. • 227 Tenth Ave., nr. 23rd St. (212-242-1122). (M)

World Yacht Dining Cruises
Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd-56th Streets, East Side

Askew
Free French fries. For some, that's reason enough to visit this restaurant where virtually everything else conforms to the theme of marinated meat on a stick. There's skewered chicken and mango, beef au poivre, and panko-crusted salmon, plus stickless soups, salads, and vegetable sides. • 1004 Second Ave., at 53rd St. (212-421-8742). (I-M)

★Della Femina
It might be easier to score a table here than at the *infamous ad man's East Hampton address, but don't* read too much into that: chef Kevin Penner's souped-up seasonal American menu tastes just as good in the 212 area code. There's a little country and a little city in his cold corn soup with black truffle coulis, and Dover sole "fish sticks" with a caviar remoulade. And you can almost smell Georgica beach in the lobster roll. • 131 E. 54th St. (212-752-0111). (E)

Divine Bar
This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). (I-M)

★Fresco
A family restaurant thriving on Arthur Avenue in the Bronx one can understand. But in midtown? Yet, the Scotto clan strolls around the bustling dining room, cajoling, nudging, hugging, ordering on top of your ordering, as if you'd shown up at their house for leftovers the day after Thanksgiving. For them, Fresco is one big welcome mat. Doesn't matter that the pizza is to die for, the lasagna superb; and if you like liver, you may never want to leave. • 34 E. 52nd St. (212-935-3434). (M-E)

★Kuruma Zushi
Nobu and Bondst might draw celebrity sushi fans, but this is where you'll find the true fanatics, willing to squander their savings on superlatively fresh sushi and sashimi in nondescript surroundings one flight above a midtown side street. Cognoscenti put themselves and their taste buds in the nimble hands of the sushi chef, who amazes with imported treasures like Japanese aji, sea eel, and prawn-Kuruma ebi. • 7 E. 47th St. (212-317-2802). (E)

La Mangeoire
A bit of Provence in midtown. This rustic French country restaurant featuring hearty fare like Mediterranean fish soup with rouille and rabbit fricassé in a mustard tarragon sauce is a boon for a neighborhood otherwise lacking in savoir fare. • 1008 Second Ave., nr. 53rd St. (212-759-7086). (M)

★Le Cirque 2000
It took him almost a year to get the Byzantine elements of his gastronomic big top to snap into place, but Sirio Maccioni's Le Cirque 2000 is finally a startling production of urbane dexterity. But with chef Sotha Khunn and pastry chef Jacques Torres soon to take their simultaneous leaves, we'll have to wait and see whether ringmaster Maccioni can continue to dazzle us with this high-wire act. We're betting he can. • 455 Madison Ave. (212-303-7788). (E)

★Le Périgord
A recent renovation did nothing to disguise the comforting, cosseting old-world feel of this Sutton Place landmark, where tuxedo'd captains oversee tableside service and remind you to order your Grand Marnier soufflé at the same time as your dinner. So it's surprising amidst all this tradition to find such modern food—fresh herbs, seasonal produce, and a flair for global flavors in dishes like herbal arctic char terrine with coconut emulsion and ginger oil. • 405 E. 52nd St. (212-755-6244). (E)

★Lespinasse
Old-fashioned, luxurious hotel dining is not everyone's idea of fun these days even with the possibility of a noontime flirtation and posh hotel rooms so handy. But chef Christian Delouvrier's cooking is anything but a bore. His butternut squash soup is revved up with chunks of duck breast and crusty foie gras, lamb rack and loin is touched with Chartreuse and coffee, and baby pig with cassoulet is carefully sauced to keep it from getting too rustically porky. With inventive cooking like this, even the recently redone room—so French and namby-pamby when it ought to be robber-baron American—seems pleasantly mellowed. • 2 E. 55th St., in the St. Regis Hotel (212-339-6719). (E)

★Michael Jordan's The Steak House N.Y.C.
If you're looking for him, he ain't there. But if you've come for great beef, that's another story. A better slab of New York strip sirloin would be hard to find, no matter which train you board downstairs and no matter how far you travel. And you're surrounded by the most spectacular *restoration this city has seen in years. It's almost* as exciting as sitting courtside. • 23 Vanderbilt Ave., Grand Central Terminal (212-655-2300). (E)

Monkey Bar
A swanky renovation by David Rockwell and chef Andrew Chase's inspired New American menu have infused this midtown landmark with a new spirit. Plus there's nightly piano music and a special cocktail-hour canapé menu, to be enjoyed in the adjacent monkey-mural bar. • 60 E. 54th St. (212-838-2600). (E)

Morton's of Chicago
This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. • 551 Fifth Ave., at 45th St. (212-972-3315). (E)

Nino's Positano
An upscale Italian restaurant specializing in food from the southern regions, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

★Oceana
You might call Rick Moonen a conservationist. We call him a tease. He'll serve up dynamite renditions of swordfish and Chilean sea bass, then whisk them off the menu the moment the species nears extinction. But luckily, it's not so much about the raw materials as it is about his unique seasonings and flavor compositions: lobster ravioli in a tomato-basil broth, for instance, with real acid oomph. Or "everything" crusted tuna steak, inspired by the bagel. • 55 E. 54th St. (212-759-5941). (E)

Oscar's
A contemporary American brasserie named for the Waldorf-Astoria's longtime maître d', Oscar Tschirky, creator of the Waldorf salad and veal Oscar. The menu leans toward updated classics like yellowfin-tuna tartare and smoked Hudson Valley foie gras with truffled red-wine marmalade. • Lexington Ave. at 50th St. (212-872-4920). (M)

★Peacock Alley
In this cushioned cocoon of a dining room off the lobby

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of the Waldorf Astoria, chef Laurent Gras—a disciple of Alain Ducasse—offers diners a chance to mix and match bite-size "courses" chosen from categories like Ocean and River, Field and Forest, and Farm. Or put yourself entirely in his hands with the seven-course "tête à tête" menu, each streamlined dish composed of just two ingredients achieving, in Gras's words, a "single clean note." • 301 Park Ave., in the Waldorf-Astoria (212-872-4895). (E)

Pig 'n' Whistle on Third
There's plenty of convivial Irish-pub-style cheer in this East Side spinoff of a popular midtown haunt. The basic American menu offers staples like shepherd's pie, barbecued ribs, and onion loaf. Live music Saturday night, and "Irish breakfast" brunch on weekends. • 922 Third Ave., nr. 55th St. (212-688-4646). (I-M)

★Sparks
We wouldn't be surprised to stumble upon Tony and Carmela Soprano celebrating an anniversary (or an aquittal) on these saloon-like premises, where matter-of-fact waiters wheel carts of precisely aged prime beef up to each table. Management takes personal pride in the wine list, which classifies the voluminous bottlings of Bordeaux by vintage. • 210 E. 46th St. (212-687-4855). (E)

43rd–56th Streets, West Side

Adrienne
After extensive renovations, the restaurant in this posh midtown hotel has reopened with a new look and a sophisticated American menu. A couple of the more notable dishes include a warm lobster salad with braised mango, and a confit of wild striped bass with a shallot vinaigrette. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M-E)

B. Smith's
Barbara Smith, who launched her culinary empire around the corner, is now ensconced on Restaurant Row, where she feeds a theatergoing clientele her own version of global cuisine, from Thai-spiced wings and Saigon shrimp rolls to the evocatively named "so slow roast dry rub buttah ribs." Live jazz Friday and Saturday night. • 320 W. 46th St. (212-315-1100). (M)

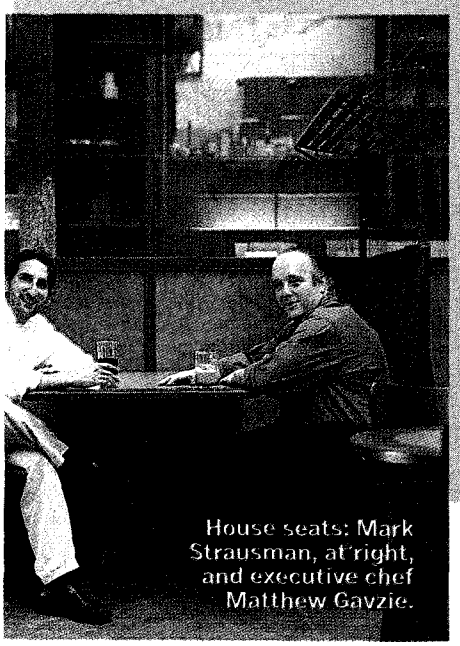
★Beacon
The gimmick here is cooking everything over an open fire: wood-roasted trout, spit-roasted duck with grilled scallions, roast suckling pig with grilled apples and bitter chocolate rub, even artichokes and asparagus. The house-baked breads are exceptional. Sourdough toast and egg garlic broth is a soup potent enough to disarm a family of vampires. And in an age of designer martinis and so-so Cosmos, the classic cocktail list is precision science. • 25 W. 56th St. (212-332-0500). (E)

Bello
Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking with dinner after 5 PM. • 863 Ninth Ave., at 56th St. (212-246-6773). (M)

Opening

Brave Front

You might think of **Chinghalle**, the onetime meatpacking plant that's become what Mark Strausman half-jokingly calls his "midlife-crisis restaurant," as the equivalent of a red Ferrari—only its façade is bright orange and cobalt blue with graffiti-proof signage instead of a high-tech alarm system. But behind the brash exterior, Strausman has attempted to reconcile the building's extant industrial chic with his twenty-first-century vision of a New York brasserie with a "thirties or forties" feel. Wooden benches from Belgian train seats are fashioned into booths complete with overhead acid-aged iron luggage racks; brick walls and a concrete floor have been stylishly distressed and roughly colored. The menu finds its own balance somewhere between a Nick and Nora supper club (Waldorf crab salad, jumbo shrimp cocktail, London broil à la Diane) and Strausman's signature Jewish-Italian oeuvre (white-truffle potato knish, salmon croquettes). Plus grilled pizza and pommes frites for nocturnal nibblers. (50 Gansevoort Street; 212-242-3200.)



House seats: Mark Strausman, at right, and executive chef Matthew Gavzie.

Ben Benson's Steak House
This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is devoted entirely to the consumption of steakhouse standards. • 123 W. 52nd St. (212-581-8888). (E)

Bombay Palace
This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent Indian breads. • 30 W. 52nd St. (212-541-7777). (M)

Da Rosina
A convenient pretheater location, specializing in homemade pasta and other Italian fare, like baked polenta marinara and veal scallopine. Try the $20 prix fixe dinner. • 342 W. 46th St. (212-977-7373). (M)

★Estiatorio Milos
Eating in this lofty Greek seafood restaurant isn't exactly fishing for supper, but it's the closest you'll come in midtown Manhattan. Beautiful whole fish from around the world are arranged over ice in the back of the austere, dramatically lit room, where preoccupied waiters invite customers to claim their entrée before it's reeled in to the kitchen to be simply grilled with lemon, olive oil, and herbs. Which leads to a minor quibble: The menu lists prices by the pound $25 for the Florida pompano, $32 for the Mediterranean loup de mer so unless you've worked at a carnival guessing weights, the bill is always something of a surprise. • 125 West 55th Street (212-245-7400). (E)

★Island Burgers and Shakes
This Hell's Kitchen storefront with a Southern California-vibe specializes in burgers and chicken sandwiches, or churascos, in countless combinations and served on great bread and with superior condiments. A blackened churasco is almost painfully spicy and needs only minor embellishment (some blue cheese, or avocado and Monterey jack) to gain admission into our sandwich hall of fame. Great malteds douse the flames. • 766 Ninth Avenue, near 51st Street (212-307-7394). (I) ($)

Johnnie's
This old-world Italian restaurant has been a midtown fixture for over three and a half decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. • 135 W. 45th St. (212-869-5565). (I-M)

★JUdson Grill
It's a room so vast and vaulted you expect them to be announcing Trailways departures. But chef Bill Telepan's cooking, propelled by a rousing level of confidence in bold flavors and pairings, matches the bravura of the room. With blithe deftness, he makes the familiar seem fresh. Crab cakes get dashed with lemon verbena, chickpea soup tickles insidiously, and loin of pork with apple compote will leave you happy. • 152 W. 52nd St. (212-582-5252). (E)

★Le Bernardin
Criticizing Le Bernardin is like analyzing rainbows. Just try to describe the snapper in coconut milk or the black bass with truffles and celery root. No matter what you say, you sound like a fool. Submit to the sorcery of chef Eric Ripert, the bewitchery of owner and co-creator Maguy Le Coze, and experience the thrilling sensation of having everything that surrounds you perfect. • 155 W. 51st St. (212-489-1515). (E)

Les Pyrénées
French Provençal cuisine. Cassoulet from Toulouse is recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. • 251 W. 51st St. (212-246-0044). (M).

Martini's
Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

Nakagawa
This casual Japanese restaurant about two avenues east of the heart of the theater district is a good spot for supper before the curtain. Sushi, shabu-shabu, salmon steak, and beef Negimaki are some of the pretheater offerings. • 7 W. 44th St. (212-869-8077). (I-M)

★Redeye Grill
This place jumps late at night with live jazz, a cacophony of paintings by artists those latter-day Duveens Saatchi and Giuliani have yet to discover, and a fine smoked-fish platter, plus the town's quintessential cobb salad. • 888 Seventh Ave., at 56th St. (212-541-9000). (M-E)

René Pujol
This theater-district oasis offers fine provincial French cooking in a sweet country-inn atmosphere. The conventional menu includes specials like pan-seared duck breast with fruit chutney, steamed cod with coriander and ginger vinaigrette, and a warm lobster salad. • 321 W. 51st St. (212-246-3023). (M)

Sitar Indian Cuisine
This casual restaurant attracts office workers and tourists, who come for house specialties like ginger chicken, lamb shaslik, onion bhajia, and the always-popular chicken tikka masala. • 58 W. 56th St. (212-581-1155). (I-M)

St. Andrews
In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed

Photographs by Patrik Rytikangas.

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with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I-M)

Utsav Festive India
The bar of this regional Indian restaurant is located at street level while the contemporary dining room is built into a bridge spanning two midtown skyscrapers. The lunch buffet costs only $11.95, and à la carte entrées include ginger rack of lamb, tandoori filet mignon, and Bengali fish paturi. • 1185 Sixth Ave., nr. 46th St. (212-575-2525). (M)

Wu Kong
Shanghai soup dumplings continue to emigrate out of Chinatown and Flushing and into neighborhoods formerly deprived of the intense pork-and-crab-infused mouthfuls. In addition, there's Grand Marnier jumbo shrimp, smoked vegetable duck, plus a full sushi menu. • 30 W. 46th St. (212-997-4757). (I-M)

57th-60th Streets

Armani Café
This stylish midtown haven for weary shoppers on the sixth floor and rooftop terrace of the Emporio Armani boutique offers fresh salads, al dente pastas, sandwiches, and entrée specials like chicken breast with lentils. • 601 Madison Ave., nr. 57th St. (212-715-0500). (M)

★Brooklyn Diner U.S.A.
If this is how owner Shelly Fireman chooses to memorialize the Brooklyn of his youth (which happens to have been spent in the Bronx), we won't complain. It's comfort-food heaven: big portions of exuberantly non-diet Americana like pigs in a blanket and a ham-flecked linguine baked in a too-rich-to-finish sauce that modestly bills itself as macaroni and cheese. • 212 West 57th Street (212-581-8900). (M)

★Felidia
In between writing cookbooks and taping segments of "Lidia's Italian Table" for PBS, Lidia Bastianich, the matriarch of the clan responsible in part for Lupa, Esca, and Becco, oversees this elegant bastion of Italian cooking. But chef Fortunato Nicotra deserves credit for a new breath of energy at the range. Sauces are lighter, pastas still wonderful, and entrees get deftly tweaked. The wine list always impresses, and olive oil connoisseurs can spring for a $7 comparative tasting. • 243 E. 58th St. (212-758-1479). (E)

Gabriel's Bar & Restaurant
Just four blocks from Lincoln Center, this acclaimed Northern Italian favorite of theatergoers and neighborhood regulars is unintimidatingly comfortable and culinarily sophisticated at the same time. Hearty dishes include gnocchi in duck ragù, braised short ribs with a semolina custard, and wood-grilled tuna with fresh horseradish. The hot chocolate has a cult following. • 11 W. 60th St. (212-956-4600). (M-E)

Jennifer's Restaurant
This casual Italian restaurant, a welcome refuge for tourists and local businesspeople, serves well-prepared classic Italian-American dishes, including shrimp stuffed with crabmeat, and linguini with whole lobster in a garlicky tomato sauce. • 117 W. 58th St. (212-397-4256). (M)

★March
If you're not in the mood, March can seem awfully precious. Your meal a succession of intricately thought-out small courses (either four or seven): Shards of grilled duck in a tart shower of lime and mango, for instance. Service that almost gets a tissue to you before you've sneezed. But should there come a time when you want to be surrounded by people who have every right to their effusive confidence, Wayne Nish and Joseph Scalice offer one of New York's most deliciously covert seductions. • 405 E. 58th St. (212-754-6272). (E)

The Russian Tea Room
If he hasn't been lionized as a landmark himself, Warner LeRoy certainly deserves a Landmarks Preservation Commission crown for polishing up the fanciful red and green frippery of the Russian Tea Room with so little trauma. Whether you love or hate the trout swimming inside the acrylic bear, you can't fault dishes like borscht and the luscious lyulya kebab. • 150 W. 57th St. (212-974-2111). (E)

Above 60th Street, East Side

★Cafe Boulud
Most chefs have one menu to worry about. At Daniel Boulud's beige-on-beige bistro, Andrew Carmellini has four. For "Le Voyage," he globe-trots wherever his taste buds take him, from Vietnam to New Orleans. Mixing and matching is encouraged, so there's no reason why you can't begin with fresh- and smoked-salmon latkes from "La Saison," segue into potato-crusted sea bass from "La Tradition," and conclude with a warm fig tart from the menu called "Le Potager," nirvana for the vegetarian gourmet. • 20 East 76th Street (212-722-0700). (E)

Cafe Crocodile
A French Mediterranean bistro with dishes ranging from Provençal to Moroccan in an intimate, romantic townhouse crowded with flowers and oil paintings. Attracts serious foodies from the neighborhood and the occasional gaggle of well-informed Euro-tourists. • 354 E. 74th St. (212-249-6619). (M)

★Cello
Owner Jacques Le Magueresse has chosen every appointment (Bernaudaud dishes, monochromatic flowers, and almost reflective mahogany walls) to serve as an elegant yet unobtrusive backdrop for the whisper-light delicacies that emerge from chef Laurent Tourondel's kitchen. Rougets glistening like bloodstones in a raw tomato sauce. Turbot that melts like cotton candy. And frozen crême bruleé that must have the Häagen-Dazs people turning like dervishes. • 53 E. 77th St. (212-517-1200). (E)

★Daniel
Daniel Boulud is blessed with the gift of being able to add familiar flavors into the most stunning of summations, like walnuts and foie gras that intensify the lush gaminess of quail. He routinely triumphs in why-didn't-anyone-else-think-of-it feats like finding what envelopes sweetbreads to leave you without that heady aftertaste suspending them between a rhubarb glaze and spinach purée. And his chocolate bombe soars like no other. • 60 E. 65th St. (212-288-0033). (E)

★Eli's Restaurant
It's downright soothing to wander into Eli's Restaurant, spruced up and downlit for dinner, and relax over Scott Bieber's straightaway cooking. His Nantucket bay scallops in butter come from an era before we ever dreamed of eating seaweed. We're not sure why several slices of Molino tomatoes, even glistening with Laudemio olive oil and fleur de sel, should cost $8 but hey, this is Eli Zabar, the man who taught us no price is too much for the perfect raspberry. • 1411 Third Ave., at 80th St. (212-717-8100). (E)

Fireman's of Brooklyn
Shelly Fireman, the man behind midtown's nostalgic Brooklyn Diner expands on his outerborough fantasy with this seafood house, which features a shrimp, oyster, and chowder bar; market-fresh fish; and something called the "lobster shanty" (an outsize beauty buried under a hill of fried onion ribbons.) Landlubbers go for "Bubba Fireman's chicken," but everyone loves the banana-cream pie. • 1081 Third Ave., nr. 64th St. (212-838-7570). (M)

★Fred's at Barneys New York
Normally, the stuff served in department-store eateries is the gastronomic equivalent of the final clearance bin. Not so at Fred's. Its menu is an amalgam of au courant Italian (lovely pasta), guilt-ridden dietetic (chicken soup rendered fatless), and size-6-be-damned deli (chicken livers and pot roast to plotz from). Almost as satisfying as snatching up an irregular with no pulled threads. • 10 E. 61st St. (212-833-2200). (M-E)

★Lobster Club
If you name your restaurant after a sandwich, like Anne Rosenzweig did, it better be good. Her lobster club on brioche is better than that, but it's not what keeps us coming back. The menu, like its creator, is whimsical, provocative and amusing, and we can't get enough of her garlicky Provençal fries, her meatloaf of the day, and her designer matzoh brie with smoked salmon and dill. • 24 E. 80th St (212-249-6500). (M-E)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes tuna on a bed of balsamic onions, double-cut veal chop or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★Payard Patisserie & Bistro
You'll never shiver and blush the way Francois Payard's Nôtre Dame, Fontainbleau, St.-Honoré, or devilish chocolate tart make you when they hijack your taste buds to a place they've never been and will forever yearn to return. If all this sweetness weren't enough, Payard's chef Philippe Bertineau concocts first and second courses that match François's touted thirds. • 1032 Lexington Ave. (212-717-5252). (M-E)

Trata
With its fish-market display, its Greek spreads and salads, and its simply grilled seafood, this bustling Upper East Side sideline of the Patsy's pizza chain offers an affordable, less dramatic alternative to Estiatorio Milos, where the chef used to work. • 1331 Second Ave., nr. 70th St. (212-535-3800). (M)

Above 60th Street, West Side

★Avenue Bistro
Linger over a scrambled-eggs-and-apple-pancake breakfast until three in the afternoon, or come for dinner, when the pastry counter becomes a wine bar, votive candles flicker on tiny tabletops, and the menu shifts to sophisticated French-American fare like sweetbreads, foie gras terrine, and crisp roast duckling. Chef-owner Scott Campbell is justly proud of his creamy Valrhona hot chocolate, which he freezes into ice cream in the summer. • 520 Columbus Avenue, at 85th Street (212-579-3194). (M)

★Barney Greengrass
A Formica-clad shrine to smoked fish and everything else that defines the dying art of Jewish appetizing. No one's stopping you from ordering cheese blintzes, chopped liver, even caviar. But that's not why you're here. You're here to savor Barney's raison d'être: the holy trinity of sturgeon, smoked salmon, or Nova scrambled with eggs and onion, with a H&H bagel and cream cheese on the side. • 541 Amsterdam Ave., nr. 86th St. (212-724-4707). (M) ($)

★Jean Georges
Nothing and no one at Jean Georges steals center stage from the wondrous creations of its extraordinary chef, Jean-Georges Vongerichten. If you're okay with such divine supplication, prepare to be open-mouthed whenever you're not chewing. Nothing you encounter will fail to dazzle, from the simplest dish of asparagus and morels au jus to the unexpected combo of sweetbreads en cocotte with ginger and licorice. • 1 Central Park West (212-299-3900). (E)

★Ruby Foo's
In what might be Auntie Mame's duplex during her high mah-jongg period, the black-bean sauce is vibrant and the wok steamed lobster is worth its weight in jade. And regardless of where you sit, you have to walk down the Mamescent staircase at least once. Screaming "Live! Live! Live!" is optional. • 2182 Broadway, at 77th St. (212-724-6700). (M)

Sapphire Indian Cuisine
A couple of partners from TriBeCa's Salaam Bombay have brought regional Indian cuisine to Columbus Circle. The prix fixe lunch buffet is a bargain, and all the trendy territories (Goa, Gujarat) are well-represented. • 1845 Broadway, nr. 61st St. (212-245-4444). (M)

Brooklyn

★Peter Luger
Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own Peter Luger credit card, or bring cash. • 178 Broadway, at Bedford Ave. (718-387-7400). (E) ($)

Queens

Water's Edge
Every table has a view of Manhattan. A quiet and elegant space to partake of fancy American fare like roasted-chestnut soup and red snapper poached in orange-saffron infusion with baby fennel and chervil. Jacket required. • 44th Dr. at the East River (718-482-0033). (E)

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Edited by Tara Pepper

Classical Music

BachWorks
Premiere *Requiem for Mrs. Sibley* by Anthony Newman in a concert of "Music for Mourning" by J. S. Bach. 10/25 at 8. • St. Paul's Chapel, Columbia University, 116th St. and Amsterdam Ave., (212-724-9315); $20.

"Double Exposure"
The Chamber Music Society opens a season of contemporary music with Bruce Taub's *Lady Modegreen's Dances,* David Ludwig's Clarinet Quintet, and Matthew Lima's *What Is It That It Is.* Between sets, audiences can discuss works over wine with composers and musicians. 10/26 at 6:45 and 8:30. • Rose Studio, Lincoln Center (212-875-5788); $22 for both concerts.

New York Chamber Symphony
Premieres two new works: André Watts's orchestral transcription of Schubert's F Minor Fantasie for Four-Hand Piano, and Daniel Brewbaker's *Fields of Vision.* 10/26 at 8 and 10/29 at 2. • Alice Tully Hall, Lincoln Center (212-875-5788); $25–$35.

New York Philharmonic
Sir Colin Davis, the orchestra's principal guest conductor, returns to direct Mozart's Bassoon Concerto, Schubert's Symphony No. 1, and Haydn's Symphony No. 98. 10/26–10/28 at 8. • Avery Fisher Hall, Lincoln Center (212-721-6500); $19–$80.

The Chamber Music Society
Pianist Hélène Grimaud makes her CMS debut in a program of works by German Romantic composers, including Brahms and Mendelssohn. 10/27 and 10/29 at 5. • Alice Tully Hall, Lincoln Center (212-875-5788); $27.50–$37.50.

American Chamber Ensemble
Explores "Jewish Themes and Classical Klezmer." 10/28 at 2. • Weill Recital Hall, 154 W. 57th St. (212-247-7800); $36.

"Beethoven and His World"
The American Symphony Orchestra wraps up this year's Bard Music Festival with Beethoven's *Christus am Ölberge* and his Mass in C. 10/28 at 8, with chamber recital at 2:30 and guest lecture at 7. • Alice Tully Hall, Lincoln Center (212-581-1365); $40.

Anonymous 4
Premieres *1000: A Mass for the End of Time,* interspersing an Aquitanian ascension mass with poetry from Ovid to Yeats. 10/29 at 4. • Corpus Christi Church, 529 W. 121st St. (212-666-9266); $25.

The Eos Orchestra
Pays tribute to Paul Bowles with a concert featuring the premiere of his *Romantic Suite.* 10/29 at 2:30. • 92nd Street Y, 1395 Lexington Ave. (212-996-1100); $20.

New York Philharmonic Ensembles
Perform Bach's *Brandenburg* Concerto No. 5, Mendelssohn's String Quintet in B-flat Major, and Fauré's Piano Quintet No. 2 in C Minor. 10/29 at 3. • Merkin Concert Hall at the Abraham Goodman House, 129 W. 67th St. (212-501-3330); $18.

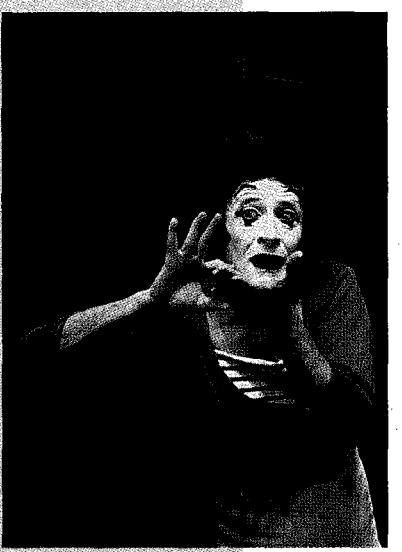
Orchestra da Camera Italiana
Violinist Salvatore Accardo performs Paganini's Violin Concerto No. 4 on "Il Cannone," the composer's own instrument. 10/29 at 3. • Avery Fisher Hall, Lincoln Center (212-721-6500); $25–$45.

Yegor Dyachkov, cello
Opens the "Great Performers" Sunday-morning concert series with a program of works by Beethoven, Bach, Debussy, and Prokofiev. 10/29 at 11. • Walter Reade Theater, Lincoln Center (212-875-5788); $18.

the gogmagogs
Interweave five dramatic narratives with virtuosic string-playing in the dynamic and innovative *gobbledygook* directed by Lucy Bailey. 10/31–11/4, 11/7–11/11, at 8. • Miller Theatre at Columbia University, 2960 Broadway, at 116th St. (212-854-7799); $25.

Preview

Oh, Be Quiet



Not surprisingly, **Marcel Marceau** won't talk about much. The world's most famous mime, who returns to the Kaye Playhouse this week with his handpicked troupe of protégés, La Nouvelle Compagnie de Mimodrame Marcel Marceau, won't discuss his boyhood in Strasbourg or his work in the French *Résistance.* But the silent artist does come through with a few words, at least, on the subject of his legacy. "I'm not looking for the imitation of Marceau, but the spirit." Marceau, now 77, and his group will perform *The Strange Tale of Jonathan Bowler* from October 24 to October 29; then he'll perform fourteen solo shows featuring new incarnations of Bip (pictured), his most famous character. *Jonathan Bowler,* he says, is an homage to Charlie Chaplin's "dignified tramp." Marceau plays a Victorian English clerk whose heartfelt respect for tradition is symbolized by his bowler hat. "But at the same time, he's a little revolutionary—he shows how you can escape social rigidity." Anyone who's stopped to gaze at one of the silent, costumed figures that dot not only Paris but every big city must wonder why they're so compelling. "It's the art of metamorphosis," Marceau says. "You are a magician, making disappear what is usually there." Then the fun begins. "To make people laugh, to move them, you have to create and show them the language of the heart." (See "Dance.") T.P.

Opera

The Metropolitan Opera
Jürgen Flimm's new production of Beethoven's *Fidelio* is performed through 11/2. *La Bohème* closes 10/28, *Carmen* ends 11/11, and *Turandot* continues through 11/25. Call for program details and times, or visit www.metopera.org. • The Metropolitan Opera, Lincoln Center (212-362-6000); $18–$180.

New York City Opera
Rinaldo opens 10/31. *Le Nozze di Figaro* closes 11/28, *La Traviata* is performed through 11/4. Also playing: *The Love for Three Oranges* through 11/5 and *Madama Butterfly* through 11/11. Tues.–Thurs. at 7:30, Fri. and Sat. at 1:30 and 8. • New York State Theater, Lincoln Center (212-870-5630), www.nycopera.com; $25–$92.

Amato Opera
Il Trovatore opens 10/28 for twelve performances, Fridays and Saturdays at 7:30, Sundays at 2:30. There will be a children's performance of *Ruddigore* on 10/21 at 11:30. • 319 Bowery (212-228-8200); $25, $20 seniors and children under 12.

Dance

American Ballet Theatre
Opens its season with a gala performance including pas de deux from *The Nutcracker* and *Swan Lake.* 10/24 at 7. Highlights of the first week include a revival of *Prodigal Son,* 10/25 at 8, and the world premiere of Christian Holder's *Weren't We Fools?* 10/27 at 8. For full details, log on to www.abt.org. • City Center, 131 W. 55th St. (212-581-1212); opening night, $35–$75, all other performances, $35–$65.

Garth Fagan Dance
The *Lion King* choreographer celebrates the 30th anniversary of his company with the premiere of "Trips & Trysts," set to new music by Wynton Marsalis. 10/24–11/5, Tues.–Sat. at 8, Sun. at 2 and 7:30. • Joyce Theater, 175 Eighth Ave., at 19th St. (212-242-0800); $38.

Marcel Marceau
La Nouvelle Compagnie de Mimodrame Marcel Marceau premieres *The Strange Tale of Jonathan Bowler,* 10/24 at 7, 10/25–10/28 at 8. 10/29 at 3. Solo performances 10/31–11/10 at 8. • The Sylvia and Danny Kaye Playhouse, 68th St. bet. Park and Madison Aves. (212-772-4448); $35–$50.

Ralph Lemon
Continues his *Geography Trilogy* with the premiere of *Tree,* exploring race, spirituality, and the definition of home in popular urban dance forms and traditional Chinese and West African movement with live percussion. 10/24 and 10/26–10/28 at 7:30. • BAM Harvey Theater, 30 Lafayette Ave., Brooklyn (718-636-4100); $17–$45.

Ground Rules

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Photograph by Roger Pic.

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Concerts

Gregg Allman & Friends
10/23 at 8. • The Community Theatre, Morristown, N.J. (212-307-7171); $40.

BBMak
10/30 at 7. • The Community Theatre, Morristown, N.J. (212-307-7171); $23.

"Borscht Belt Buffet"
10/23–10/26 at 8; 10/28 at 8; 10/29 at 2 and 7. Featuring Bruce Adler, David Dudu Fisher, and Mal Z Lawrence. • Town Hall, 123 W. 43rd St. (212-840-2824); $35–$55.

Common; Jill Scott
10/29 at 8. • Hammerstein Ballroom, 311 W. 34th St. (212-307-7171); $25.

"A Love Affair: Celebrating the Music of Ivan Lins"
10/25 at 8. With Vanessa Williams and Chaka Khan. • Carnegie Hall, 57th St. and Seventh Ave. (212-247-7800); $45.

The Mighty Mighty Bosstones
10/28 at 7:30. With Flogging Molly and Sum 41. • The Roseland Ballroom, 239 W. 52nd St. (212-307-7171); $17.50–$20.

Omara Portuondo
10/28 at 8. With Barbarito Torres. • Beacon Theatre, 74th St. and Broadway (212-307-7171); $25.

Elliott Smith
10/29 at 8. With Grandaddy. • The Beacon Theatre, 74th St. and Broadway (212-307-7171); $16–$18.

Small Stages

B.B. King Blues Club & Grill
10/23: Roomful of Blues. 10/25: Tab Benoit with the Nighthawks. 10/26–10/27: Little Feat. 10/29: Wilson Pickett. 10/30: Jefferson Starship. • 243 W. 42nd St. (212-997-4144).

Bottom Line
10/25: Riders in the Sky; Rhonda Vincent & the Rage. 10/26: Steve Howe. 10/27: Annie Haslam; Al Stewart. 10/28: Joe Ely Band; Slaid Cleaves. • 15 W. 4th St. (212-228-7880).

Bowery Ballroom
10/26: Superdrag. 10/27: Zen Tricksters. 10/28: At the Drive-In. 10/30: Sneaker Pimps. • 6 Delancey St. (212-533-2111).

Fez
Thursdays: Mingus Big Band. Fridays, Saturdays, and Sundays: Kiki & Herb, "Playing for Time." 10/23: Julia Fordham. 10/24: Julia Fordham; Jules Shear. • Time Cafe, 380 Lafayette St. (212-533-2680).

Hard Rock Cafe
In the surest sign yet that man cannot live by theme restaurant alone, the Hard Rock has added real live rock shows to go with all that memorabilia. 10/26: Betty Ford; Jefferson Thomas. • 221 W. 57th St. (212-489-6565). All ages; no cover; all shows starts at 9 P.M.

Irving Plaza
10/24: Hootie & the Blowfish. 10/27–10/28: Martin Sexton. • 17 Irving Pl. (212-777-6800).

Joe's Pub
An intimate space that boasts the most eclectic booking in town. Expect everything from torch singers to underground hip-hoppers to New Age composers. Mondays: "Benefit," a downtown music revue. Tuesdays: "Original Roses" with D.J. Beverly Bond. Wednesdays: Reggae music with "Fever." Thursdays: Editors, scene-makers, and boldface names take their turns spinning their favorite records with the "Personality D.J. Series." Sundays: The deep-house-oriented "Love Bazaar" with D.J. MKL. 10/26: Julia Fordham. 10/27: Chink-O-Matic. 10/28: Rachel Sage; Amy Fairchild; Jo Davidson. 10/30: La La LaChiusa. • 425 Lafayette St. (212-239-6200).

Knitting Factory
10/23: Bobby Previte; Elliott Sharp; Jamie Saft; David Binney. 10/24: International House of Trance, presented by Mossa Bildner. 10/25: Superstar; Eugene Kelly; Princess. 10/26: The Rock★A★Teens; Pram. 10/27: Tobin Sprout. 10/28: Mark Dresser. 10/29: Idaho. 10/30: Hans Tammen. 10/31: Rachel's; Matmos. • 74 Leonard St. (212-219-3055). $.

Makor
10/24: "Songwriters Hall of Fame." 10/25: D.J. Lux. 10/26: Hasidic New Wave, "Liberation Suite." 10/28: Peggy Cone & the Central Park Stompers. 10/29: Jamie Baum; Darrett Adkins; Blair McMillen. • 35 West 67th St. (212-601-1000).

Manitoba's
Mondays: Beat Rodeo. Tuesdays in October: "Hardcore" with Misstress Formika. Fridays, except 10/25: Courtney Lee Adams Jr.; the Inch Worms. 10/26: The Bomb Pops. 10/27: The Dark Horses; Tom Clark. 10/28: The Pop Tates; the Reducers. 10/29: Dan Hovey. • 99 Ave. B (212-982-2511).

Performance

Great Scott

The title of **Jill Scott**'s first album—*Who Is Jill Scott? Words and Sounds Vol. I*—has the annoyingly egotistical quality of Terence Trent D'Arby's debut. But the Philadelphia-born spoken-word poet-cum-soul singer insists she wasn't being cheeky. "The Roots asked me to write a song, and I came up with 'You Got Me,' " Scott explains, referring to the plaintive song that helped the hip-hoppers cross over into the mainstream. "I sang vocals on the track, but when MCA [the Roots' label] heard the song, they were like, 'Who is Jill Scott?' " So her vocals were replaced with a track by the better-known Erykah Badu. While Scott insists there's no rivalry between the two singers, she's still having the last laugh. Her debut is full of the sort of tough, uncompromising love that Badu was really able to capture on only one song, "Tyrone." And Scott possesses a voice that is at once fierce, brassy, and supple; best of all, she's a master at phrasing, a craft that's nearly become extinct in the modern pop era, which is characterized by the overblown theatrics of *Über*-divas like Celene Dion and the thin timbres of teen popsters like Britney Spears. "I was classically trained," Scott says, "so I know how to place my voice." But if the sparse production of her album doesn't quite let her vocals soar, her live show (at the Hammerstein Ballroom on October 29), where she's backed by an eight-piece band, certainly will. "When you come to my concert," Scott explains, "you're going to feel the power of what I do." (See "Concerts.") E.B.

Maxwell's
10/23: Broadcast. 10/24: Le Tigre; the Anomolies. 10/25: Error: Type 11; High Speed Chase. 10/26: Bettie Serveert; Superstar. 10/27: The Rockateens; Pram. 10/28: Dave Alvin; Tarbox Ramblers. 10/30: The Murder City Devils; Dirt Bike Annie. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

Mercury Lounge
10/24: Spottiswoode & His Enemies; Leif Arntzen. 10/25: Freedy Johnston. 10/26: Brave Combo. 10/27: Dave Alvin. 10/28–10/29: Jack Lukeman. 10/30: Steve Singh. • 217 E. Houston St. (212-260-4700).

Rodeo Bar
10/24: Ray Shinnery. 10/25: The Lustre Kings. 10/26: Simon and the Bar Sinisters. 10/27: The Piners. 10/28: The Caravans. 10/29: Leanne Westover and Strange Cargo. 10/30: Bruce Henderson. • 375 Third

Photograph by Darien Davis.

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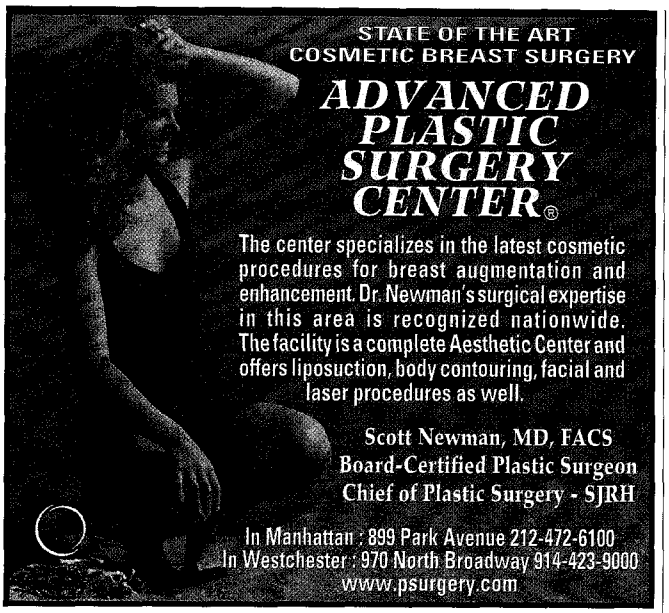
HEALTH AND FITNESS

HEALTH



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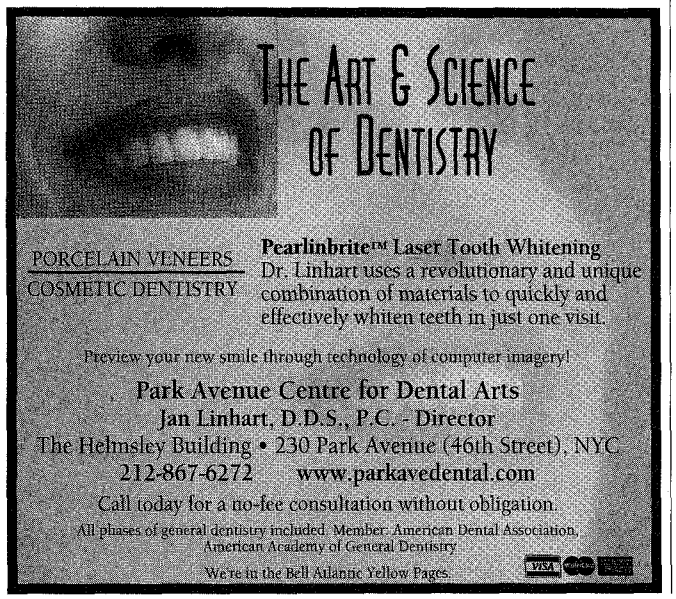

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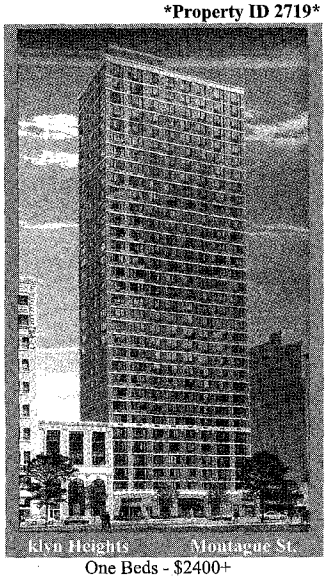

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midtown

Property ID 2798

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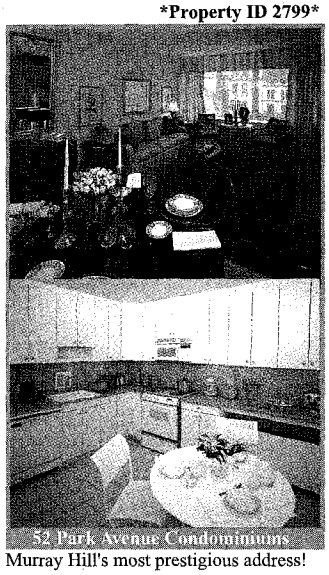

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$595K **Sawyer Smith**
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gramercy/chelsea

Property ID 2801
Chelsea/17th ST. **1 BR Condo/Drmn**
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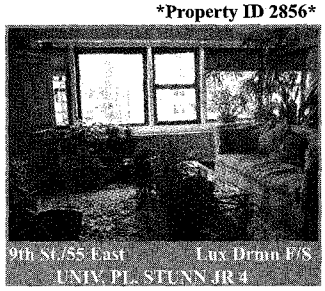
village

Property ID 2856



Huge Jr 4, heart of GV, South expo., wall of wndws, Din/Office Area (either/or), Great Woolworth bldg & Mercer st. views Galley Kit, lots of clsts space. Extra lrge LR. Low $500s, MT only $885.
DWELLING QUEST **Flori Saban**
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Property ID 2802
GV/Bedford St. ***First Time Offer***
Beaut 2BR & 2Bth, hi flr, HWF, sep. kit wrap-around Terr. 3 expos, DM laundry Amaz City View, elev, Sunny, Low Mt!!
$800K **Sawyer Smith**
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Property ID 2817
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jsasson@epropertygroup.com **Jan Sasson**
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below houston

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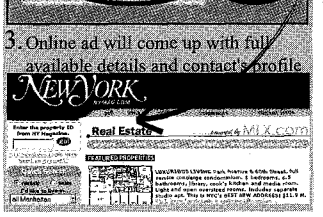
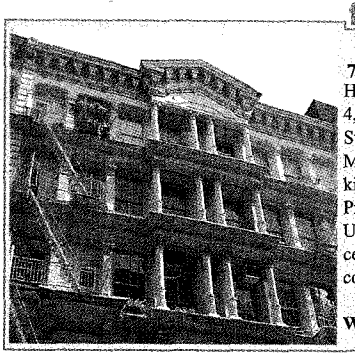
45674 **go!**

3. Online ad will come up with full available details and contact's profile.





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Lux DM Mint Cond Hi Fl Vus
E. 60s
3br/3bth/terrace..... $7350
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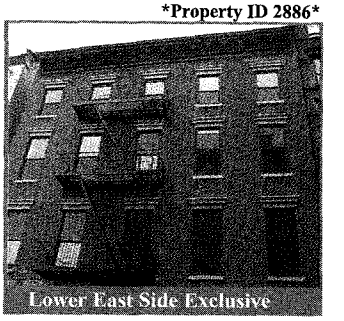

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soho/tribeca

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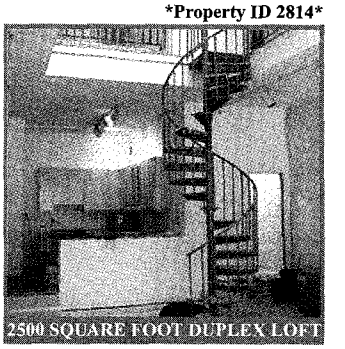

W/U, 2500 square foot duplex loft. Reno w/dbl. hi ceil, SL, e/exp. exp. brick, 2 BR 2 bths, jcz, sp. stair, 2 entr. **672-4755**
Witkoff Group **Amy Witkoff**

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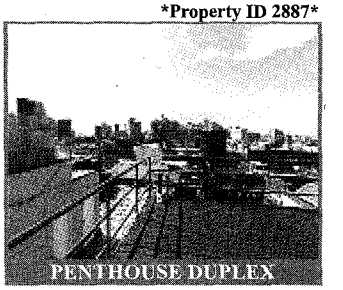

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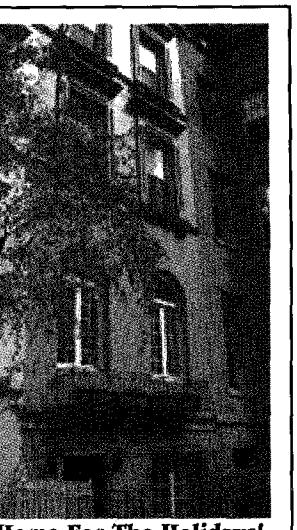

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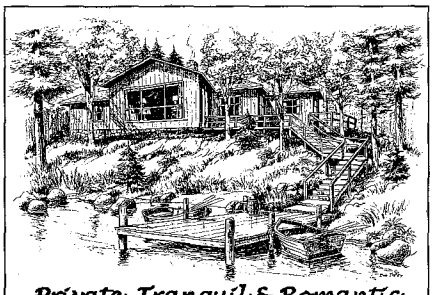

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cue Kids

Edited by Susan Avery

Happenings

Boo York

When witches take flight and spooks ready their voices,
Halloween's in the air, and our children want choices.

•The ghost of William Shakespeare comes to town as the Bard takes an audience on a walking tour of a ship at South Street Seaport, only to encounter the scariest moments from his most famous works. Onboard the **Haunted Ship** (actually, the tall ship *Peking*), kids will be led through the Chamber of Darkness, dip their toes into Ophelia's Riverbed of Death, meet the witches of *Macbeth*, and more. October 27 through 31 (212-981-8250).

• The Headless Horseman emerges from the riverbank in Sleepy Hollow to take his nightly ride across the back pasture at Philipsburg Manor. At **Legend Weekend**, the grounds of the manor will be transformed into a haunted landscape with a chilling cast of characters from Hudson Valley folklore, including the Catskill Witch and Rip Van Winkle. (What, no Cropsey?) Ghost stories, gypsy fortune-telling, and a sprinkle of wizardly incantations are on tap. October 27 through 28 (914-631-8200).

• Don't look now, but there's a grown-up-size pumpkin strolling by. At **"Halloween on Haunted Walk"** at the New York Botanical Garden (pictured), puppets and lavishly costumed figures show up unexpectedly as a prelude to the big day. Look for a tap-dancing skeleton lurking behind a tree or a ghost creeping through the bushes. The exhibit was created by master puppeteer Ralph Lee, one of the originators of the infamous parade in the Village, so expect the outrageous. October 29 (718-817-8700).

•An old-fashioned Halloween party is the order of the day at the **Mount Vernon Hotel Museum & Garden**. Nineteenth-century activities include fortune-telling, storytelling, mask decorating, and a ragamuffin parade. October 29 (212-838-6878).

Did we tell you enough? Great goblins, there's more!
Our hip New York youngsters have oodles in store.
(See "Children's Events.")

SUSAN AVERY

Children's Events

Boo-tanic Garden Party
Join the fall foliage fooleries in a costume parade at the Brooklyn Botanic Garden. Spooky activities include: pumpkin decorating, tattooing (not permanent), a magic show, and visits inside a haunted house.• 10/29 from noon to 4 P.M.; 1000 Washington Ave. (718-623-7333); $2, plus regular Garden admission.

Spirits Come Alive
Meet the ghosts of Edgar Allan Poe, Henry James, and Elvis Presley in a kid-friendly tour of the Spirits of Washington Square, sponsored by Dr. Phil's New York Walks & Talks. Meeting place is the front of the arch at Fifth Ave. • 10/29 at noon (718-591-4741); $6.

Trick or Treat in Central Park
At the annual Great Halloween Party in the Park, kids can take home a free pumpkin, make a costume, or watch "Skatefright," an in-line skating show. (There are also puppet shows for the faint of heart.) Scary characters will be walking about as well. If Rover or Fluffy are into it, dress them up for a Howl-O-Ween costume contest. • 10/28, from 11 A.M. to 3 P.M.; mid-park at 72nd St. (888-NYPARKS). Free.

Down in the Alley
For those tiny trick-or-treaters, ages 2 to 4½, Alley Pond Environmental Center has a tame Halloween carnival that includes not-so-scary craftmaking, games, pumpkin decorating, and snack time. • 10/27, from 1 to 3 P.M.; 228-06 Northern Blvd., Douglaston (718-229-4000); $8.

Down in the Alley, Part Two
For the braver young'uns, age 5 and older, Alley Pond Environmental Center offers a haunted evening walk that features a campfire and horrifying ghost stories. Bring your own flashlight.• 10/27, from 7:15 to 8:15 P.M. 228-06 Northern Blvd., Douglaston (718-229-4000); $6.

For Crafty Types
Help build a haunted castle or a monster mummy at the Children's Museum of the Arts. Those aligned with Harry Potter can make their own sorcerer's wands and hats. At 3 P.M., the staff-led, free outdoor parade begins along a specified route visiting local businesses. (Another free parade will be held on 10/31 at 4 P.M.) • 10/29, from noon to 5 P.M. 182 Lafayette St. (212-274-0986); $5.

Notre Dame? No. Gargoyles, *Oui*
A Halloween morning at the Cathedral Church of Saint John the Divine includes a reading of "The Night of the Gargoyles" and then a crafts workshop to assemble your own clay versions and paper gargoyle masks. Treat bags for all participants.• 10/28, from 10 A.M. to noon; 112th St. and Amsterdam Ave. (212-932-7347); $5.

A Dinosaur-Style Halloween
Thirty of the American Museum of Natural History's exhibits will be open for children to trick-or-treat in after school on Halloween day. Favorite characters will do meet-and-greets, including: Snoopy, the Berenstain Bears, Clifford the Big Red Dog, and others from the Magic School Bus. Performances and origami craftmaking are also on the agenda. Candy giveaways, too.• 10/31, from 3 to 7 P.M.; 79th St. and Central Park West (212-769-5200); $6.

OCTOBER 30, 2000—VOL. 33, NO. 42. Periodicals postage paid at New York, New York, and additional mailing offices. Editorial and business offices: 212-508-0700. **POSTMASTER:** Send address changes to New York, Box 54661, Boulder, Colorado 80322-4661. Subscription rates in the U.S. and possessions: 50 issues, $42. For subscription assistance, write Joseph Oliver, New York Magazine, Subscription Department, Box 54661, Boulder, Colorado 80322-4661. Or call (800) 678-0900 or (212) 447-4749. Printed in the U.S.A.

Photograph by Jason Green.

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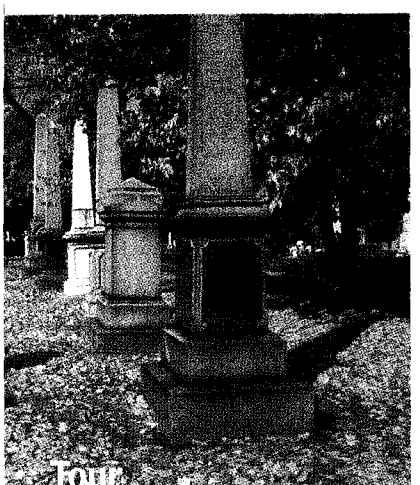
: At 2:30 P.M., the Eos Orchestra—accompanied y clips from the Bowles documentary *Let It Come Down*—performs three of his works, including in- idental music from the original production of *The Glass Menagerie* and the world premiere of his *Ro- antic Suite*. On 10/30 at 8 P.M., Debra Winger, oyce Carol Oates, Russell Banks, and others read om his fiction, nonfiction, and poetry. • 0/29–10/30. The 92nd Street Y, 1395 Lexington Ave. 212-996-1100); $24 for Carr, $25 for concert, $15 for eading, $45 all-inclusive.

Sports

Wedge and Riverside Bike/Skates
Hosted by the Empire Skate Club in conjunction with Time's Up!, the Wedge Bike/Skate meets at Union Square Park (17th St. between Broadway and Park Ave. So.) for an hour of slow skating and biking through downtown Manhattan; Riverside meets at 10 P.M. at Columbus Circle, traveling along the park, the streets, and the Hudson River. • 10/27 (212-802-8222).

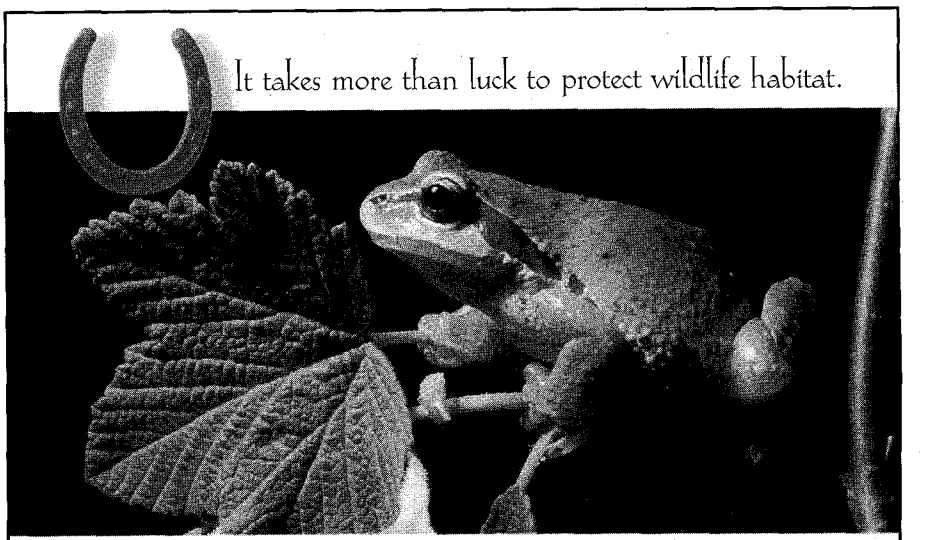
Not Quite the NYC Marathon 5K
Tune up for the big race with this 5K run through Central Park sponsored by Arthur Andersen. Numbers and T-shirts can be picked up at the New York Road Runners Club, 9 E. 89th St., 10/26–10/27 from noon to 7 P.M., 10/28 from 11:30 A.M. to 4:30 P.M., or on race day at the registration tent in front of Tavern on the Green (West Drive at 67th St.) from 7 to 9 A.M. • 10/29, 9:30 A.M. Central Park, West Drive at 69th St. (212-360-4455; www.nyrrc.org).



Tour

Tales From the Crypts

Where can one rest peacefully amid the urban bustle? Leonard Bernstein and other prominent New Yorkers have settled into beautiful 478-acre **Green-Wood Cemetery**. Jeff Richman, author of *Brooklyn's Green-Wood Cemetery: New York's Buried Treasure*, leads two special Halloween-weekend tours through its healthy autumn foliage, focusing on scandals, murders, and ghosts. (See "Tours" for details.)



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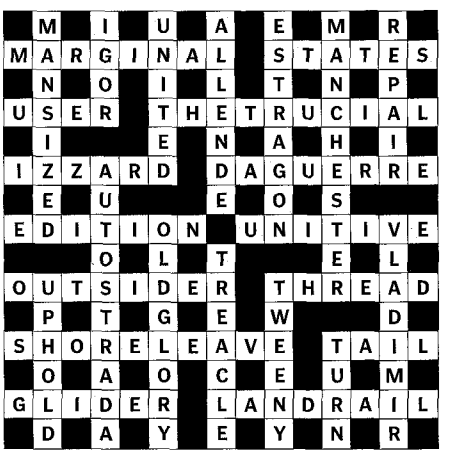
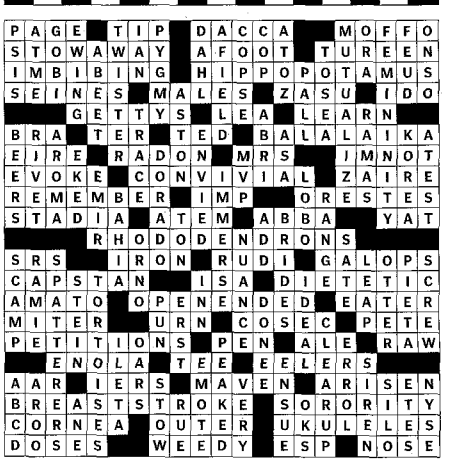
Solutions to last week's puzzles





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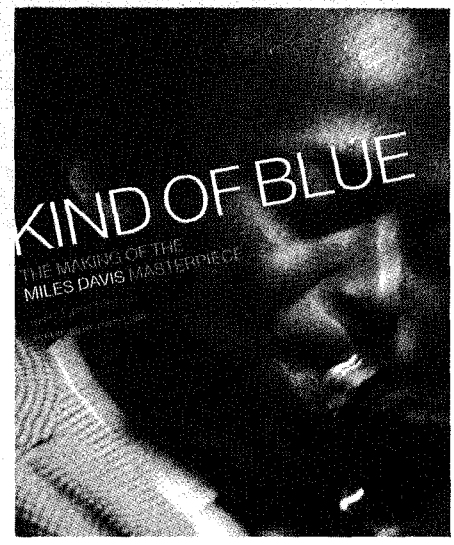
Blue Notes

Forty-one years after Miles Davis convened a sextet of powerful jazz musicians in a converted church on 30th Street, the resulting masterpiece, *Kind of Blue*, remains a best-selling classic, arguably one of the most sophisticated and innovative albums of the century in any genre. In ***Kind of Blue: The Making of the Miles Davis Masterpiece*** (Da Capo; $23), journalist Ashley Kahn reconstructs those 1959 recording sessions, tackling everything from Miles Davis's claim to have composed it all himself (he didn't) to the type of hi-fi recording tape they used. Kahn joins Jimmy Cobb, writer of the introduction and the last surviving musician from the sessions, for a discussion of the book and the album on October 26 at Barnes & Noble Lincoln Center. (See "Lectures and Panels" for details.)



works of Proust contemporaries Gabriel Fauré and Raynaldo Hahn, with Tom Palumbo directing. Future events will honor James Baldwin, Flannery O'Connor, and Seamus Heaney. • 10/25 at 8 P.M. Alice Tully Hall, 70 Lincoln Center Plaza (212-721-6500); $25.

Reg E. Gaines and Nick Zedd
The authors read from new work at Pratt's continuing series "Writers Live!" • 10/26 at 6:30 P.M. Memorial Hall, Pratt Institute, 200 Willoughby Ave., Clinton Hill, Brooklyn (718-636-3570); free.

Eduardo Galeano and Chuck Wachtel
Uruguayan novelist, essayist, and journalist Galeano reads from his new novel, *Upside Down*, and Wachtel reads from *What Happens to Me*, his latest collection of poems and short prose. • 10/26 at 7 P.M. Fales Library, NYU Bobst Library, 70 Washington Sq. South, third fl. (212-998-8816); free.

Lawrence Block
The preeminent mystery writer reads from his latest, *Hit List*. • 10/27 at 7:30 P.M. Barnes & Noble, 267 Seventh Ave., at 6th St., Park Slope, Brooklyn (718-832-9066); free.

Anne Rice
Rice reads from her new novel, *Merrick*. • 10/30 at 6 P.M. Three Lives, 154 W. 10th St. (212-741-2069); free.

Jeffrey Meyers
The literary biographer reads from his acclaimed new work, *Orwell: Wintry Conscience of a Generation*. • 10/30 at 6:30 P.M. Housing Works, 162 Crosby St. (212-334-3324); free.

Special Events

Tours

"Pre-Halloween Gotham City Ghost Tour"
Tour the historic, infamous, and macabre of sites of Greenwich Village, with stops at St. Mark's Church, "the hanging elm," and the Washington Square Park burial ground. • 10/28 or 10/29 at 4 P.M. (call 212-465-3331); $12.

"Green-Wood Cemetery: Halloween"
Jeff Richman, author of *Brooklyn's Green-Wood Cemetery: New York's Buried Treasure*, leads a walking tour—complete with ghost stories—of Brooklyn's largest cemetery, home to many famous dead people. • 10/28 or 10/29 at 1 P.M. Meet at the main gates, Fifth Ave. at 25th St., Greenwood Heights, Brooklyn (631-549-4891); $10.

Benefits

Women's Auxiliary of the Alzheimer's Association Luncheon
Actress Kitty Carlisle Hart and ABC anchor Jack Ford are guest speakers at the New York City chapter's fourth annual benefit luncheon. There will also be a silent auction and raffle of exclusive prizes. • 10/25 at noon. The Harmonie Club, 4 E. 60th St. (212-983-0700); $100.

Built for Women Showhouse Opening
A benefit cocktail reception follows this opening-night tour of the Showhouse, a project for which top designers match room settings to specific prominent women (Mario Buatta for Barbara Walters and so on). All the designers and many of their honorees will attend. Proceeds benefit the Breast Cancer Research Foundation. • 10/25, 5:30–8:30 P.M. Tour at Built for Women Showhouse, 18 E. 80th St.; cocktails at 2 E. 79th St. (212-935-1033); $250–$500.

"The Music Man"
Clear Channel and the Broadway production co-host a benefit performance of the musical, preceded by a cocktail reception that will be attended by several cast members and on-air personalities. Proceeds go to the Ronald McDonald House. • 10/25 at 5:30 P.M. Cocktails at Heartland Brewery, 1285 Sixth Ave. at 51st St.; performance at the Neil Simon Theatre, 250 W. 52nd St. (212-639-0600 for tickets); $150 with cocktails, $100 for performance only.

"Shopping for a Cause at Anthropologie"
Guests can shop at the store for 20 percent off, sip cocktails, and munch hors d'oeuvre. • 10/6, 6–9 p.m. Anthropologie, 375 W. Broadway(RSVP: 212-226-3536, ext. 226); $50.

New York Youth at Risk Fund-raiser
Keith Hernandez and David Dinkins will attend this annual fund-raiser, which includes a silent and a live auction. NYYAR participants offer testimonials. • 10/26, 6:30–10:30 P.M. Tavern on the Green, Central Park W. at 67th St. (212-440-5746); $500.

Actors' Fund Halloween Ball
Join celebrities and other masked characters at a costume benefit, complete with best-costume prizes, a buffet dinner, an open bar, and a raffle of trips and Broadway tickets. Benefits the Actors' Fund, for "entertainment professionals in need." • 10/27 at 6:30 P.M. The Angel Orensanz Foundation, 172 Norfolk St. (212-221-7300, ext. 134); $75 in advance, $85 at the door.

"Beauty Block Party"
You too can be a fashionista. *Allure* Magazine turns the streets of SoHo into a "carnival of beauty" to benefit breast-cancer charities. Vendors in booths will hawk the wares and services of Aveda, Estée Lauder, Lancôme, and many others. There's also a silent auction. • 10/28. VIP preview party, 1–3 p.m.; general admission, 3–5 p.m. (800-218-5205); VIP tickets $150; $1 per booth ticket, number of tickets per booth vary.

Fourth Annual Art Crawl
A tour of Chelsea's art galleries ends with a cocktail reception, where the Rema Hort Mann Foundation will award several artist grants. • 10/28 at 1:15 P.M. Register at the Pat Hearn Gallery, 520 W. 22nd St. (212-431-1622); $55 in advance, $65 at the door.

Festivals and Fairs

The Sixth Annual Radio Festival
The festival continues with "The News Is Next," a seminar on the history of NPR's "Morning Edition"; "All News, All the Time," a panel discussion of the challenges of programming a radio-news format in the Information Age; and a talk with Hal Jackson, one of the first African-Americans on the radio and a pioneer in the early rock-and-roll AM format. • "The News Is Next": 10/24, 6–8 P.M. "All News, All the Time": 10/25, 6–7:30 P.M. Hal Jackson: 10/26, 6–7:30 P.M. The Museum of Television & Radio, 25 W. 52nd St. (212-621-6000); $10 per seminar, $25 for all three.

"Loot! 2000"
The American Craft Museum's four-day sale is limited to American jewelry that qualifies as collectible art. The sale opens 10/25 with a gala benefit; two seminars, on 10/26 and 10/27, illuminate the world of jewelry collecting. • Benefit: 10/25 at 5 P.M. Sale: 10/26–10/29, 10 A.M.–6 P.M. American Craft Museum, 40 W. 53rd St. (212-956-3535); benefit, $125–$250; sale, free with $5 museum admission.

China Institute's Annual Bazaar
The fair features Chinese jewelry, artwork, books, and handicrafts, along with a light Chinese lunch. • 10/28, 10:30 A.M.–3 P.M. China Institute Women's Association, 125 E. 65th St. (212-744-8181); $1.

"The Irreverent Life of Paul Bowles"
The 92nd Street Y's all-encompassing tribute to the expatriate author, composer, and translator sprawls across three distinct events. First, on 10/29 at 11 A.M., Virginia Spencer Carr, author of the forthcoming *Paul Bowles: A Life*, talks about Bowles's life and personali-

Game Week

HOME / AWAY

	Mon: 10/23	Tues: 10/24	Wed: 10/25	Thurs: 10/26	Fri: 10/27	Sat: 10/28	Sun: 10/29
WORLD SERIES		FOX 8 P.M.	FOX 8 P.M.	FOX 8 P.M.		FOX 7:30 P.M.	FOX 7:30 P.M.
GIANTS							PHI FOX 4:05 P.M.
JETS							BUF CBS 1 P.M.
RANGERS		PHI MSG 7 P.M.		PHI MSG 7 P.M.	PIT ESPN 8 P.M.		BOS MSG 7 P.M.
ISLANDERS					MON METRO 7:30 P.M.	MON METRO 7 P.M.	
DEVILS			FLA FSNY 7:30 P.M.		CAR FSNY 7 P.M.	PIT FSNY 7:30 P.M.	

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TheMix

Edited by Boris Kachka

Radio Highlights

"Annual Halloween Special"
In lieu of Ken Freedman's usual free-form morning show, the D.J., with the help of a few demonic voices, hosts the station's annual cornucopia of Halloween and horror music. Promises to be truly frightening. • 10/25, 9 A.M.–noon. WFMU, 91.1 FM.

"New York & Company With Leonard Lopate"
One Market Under God author Thomas Frank offers his views on extreme capitalism and market populism; Michael Waldman talks about his Clinton book, *POTUS Speaks*; Julian Hobbs discusses his documentary *Collectors*. • 10/26, noon–2 P.M. WNYC, 820 AM.

"New York Kids Live!"
Broadcasting from the Museum of Television and Radio, They Might Be Giants perform their educational classics about the sun, Istanbul, etc. • 10/29, 6–8 P.M. WNYC, 820 AM.

The Green Room
T. Coraghessan Boyle discusses his latest book, *A Friend of the Earth*. • 10/30, 7–8 P.M. WFMU, 91.1 FM.

Lectures and Panels

"Three Worlds of the Novel"
Recent Nobelist José Saramago joins Norman Mailer and Elena Poniatowska to discuss the novel's divergent development in North America, France, Latin America, and Spain during the second half the twentieth century. • 10/24 at 6 P.M. The Donnell Library, 20 W. 53rd St. (914-395-2220); free.

"An Eerie Evening of Hair-Raising Horticulture"
The Horticultural Society opens Margaret Casella's exhibition of black-and-white photos of root crops with a Halloween-themed talk. First, Cassandra Danz recommends growable poisonous plants in "Lethal Favorites From Mrs. Green Thumbs"; then horticulturist Deirdre Larkin's discusses "Forked Roots and Poison Berries–Plants, Magic and Witchcraft." • 10/25, 6–7 P.M. The Horticultural Society of New York, 128 W. 58th St. (212-757-0915); $10.

"On the Subject of Free Trade . . ."
John R. MacArthur, author of *The Selling of Free Trade: NAFTA, Washington and the Subversion of American Democracy* joins Thomas Frank, author of *One Market Under God: Extreme Capitalism, Market Populism, and the End of Economic Democracy,* to discuss the subtitles of their books. • 10/26, 5:30–7 P.M. Thompson Auditorium at NYU, 238 Thompson St. (212-614-6559); free.

"The Opulent '60s"
Lesley Jackson, author of *The Sixties,* begins the design seminar with a historical overview, followed by a dialogue between textile designer Lenor Larsen and graphic designer Seymour Chwast. A book-signing and reception follows. • 10/26 at 6:30 P.M. Cooper-Hewitt, National Design Museum, 2 E. 91st St. (212-849-8400); $25, $20 members and students.

"Kind of Blue"
Ashley Kahn, author of *Kind of Blue: The Making of the Miles Davis Masterpiece,* joins Jimmy Cobb, the last living member of Davis's band, and others to discuss the jazz masterpiece. • 10/26, 7–8 P.M. Barnes & Noble, 1972 Broadway, at 66th St. (212-595-6859); free.

"The Wandering Eye"
Catherine Opie, renowned photographer of performance artists and transsexuals, presents a slide lecture of her work, and is joined by NYU feminist professor Linda Nochlin. A question-answer session and reception will follow. • 10/26 at 7:30 P.M. Jurow Lecture Hall, 101 NYU Main Building, 100 Washington Sq. East (212-992-9540); free.

"Souls of New York"
Brent Sterling, the filmmaker behind the PBS documentary series "Souls of the City," and *Village Voice* columnist Toni Schlesinger interview several New Yorkers with interesting jobs who've been profiled in their films or columns. • 10/28 at 2 P.M. The Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (pre-register at 212-534-1672, ext. 257); free.

School of Digital Photography
Olympus sponsors a touring one-day workshop covering the entire process, from image acquisition to final product. Lecturer and photographer Robert DiNatale will be your instructor. • Two workshops: 10/28 or 10/29, 9 A.M.–5 P.M. W Hotel, 541 Lexington Ave., at 49th St. (limited space; 800-622-6372, ext. 6161); $99.

Gish Jen and Billie Tsien
In the first installment of the "Millennium Artist Series" at the Museum of Chinese in the Americas, Jen, the author of *Typical American,* and Tsien, the architect behind the new Museum of American Folk Art, talk about their experiences as Chinese-American artists. • 10/28, 2–4 P.M. Museum of Chinese in the Americas, 70 Mulberry St., second fl. (212-619-4785); free with $3 admission.

"From Ellis Island to JFK"
Nancy Foner, SUNY Purchase anthropology professor and author of a book by the same title, discusses New York's two major waves of immigration. • 10/29 at 2 P.M. The Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (pre-register at 212-534-1672, ext. 257); free.

The Written Word

Gary Lutz and Sam Lipsyte
Lutz reads from *Stories in the Worst Way*, Lipsyte from *Venus Drive*. • 10/24 at 7 P.M. The Russian Samovar, 256 W. 52nd St. (212-757-0168); $3.

"The Best American Sports Writing 2000"
Celebrating the tenth annual edition, guest editor Dick Schaap and contributors Jeff MacGregor, Bryan Burrough, Burkhard Bilger, and Allison Glock read from the collection. • 10/25 at 7:30 P.M. Barnes & Noble Union Square, 33 E. 17th St. (212-253-0810); free.

Frank Huyler
The doctor-poet reads from his collection of vignettes, *The Blood of Strangers: Stories From Emergency Medicine,* after an introduction by Paul Auster. • 10/25 at 7:30 P.M. The Community Bookstore, 1437 Seventh Ave., at Carroll St., Park Slope, Brooklyn (718-783-3075); free.

"Proust Recaptured"
The first program in "The Spoken Word," a series of events co-sponsored by Great Performers and the PEN American Center, is a literary tribute to the effusive novelist consisting of readings, music, and accompanying visuals. Luminaries from Nadine Gordimer to Christopher Walken will read from *In Search of Lost Time* as well as from Harold Pinter's *The Proust Screenplay*. The evening includes musical selections from the

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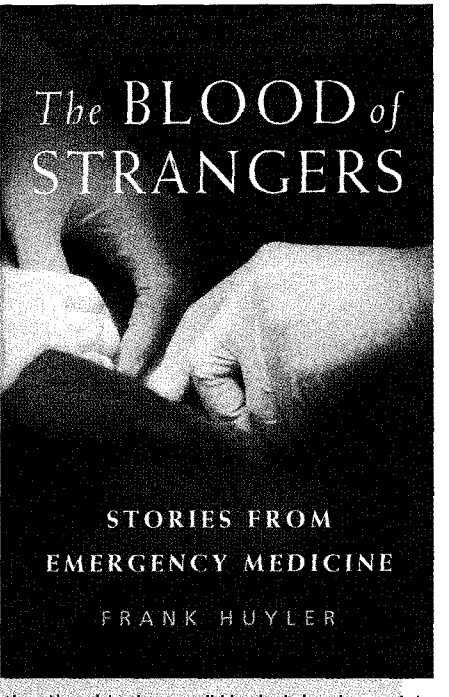

"I was hoping just to tell good stories that were compelling," says Frank Huyler—doctor, widely published poet, and author of **The Blood of Strangers: Stories from Emergency Medicine** (Owl Books, $13). "And the ER just gives you a tremendous amount of raw material. There's always something new rolling in." Though he's certainly benefited from the recent rash of medical TV shows (his collection of hospital vignettes has far outsold expectations), Huyler considers his book an antidote to prime-time heroics. "In many ways the ER is very powerless," he says. "There's a lot that can't be done. And it's mostly a world of small moments rather than big dramas." Huyler's book consists of 28 such moments—some no longer than a couple of pages—that he witnessed as a med student and later as an overworked resident in a New Mexico hospital in the mid-nineties. There are irritating patients, doctors addicted to drugs, and medical quandaries to which there are no virtuous solutions. "I wanted to reproduce these stories as they occurred," he says, "coming out of nowhere, briefly, at times powerfully, and then gone—vanished." Now he's working on the first draft of a novel with a doctor as protagonist. No matter how successful his new career is, though, he has no plans to abandon the first: "There's a danger to becoming too self-absorbed, and clinical medicine is one way of making you step outside yourself." Besides, "nobody ever died because they didn't read a good book." Huyler will read from his on October 25, with an introduction by Paul Auster, at the Community Bookstore in Brooklyn. (See "The Written Word" for details.) B.K.

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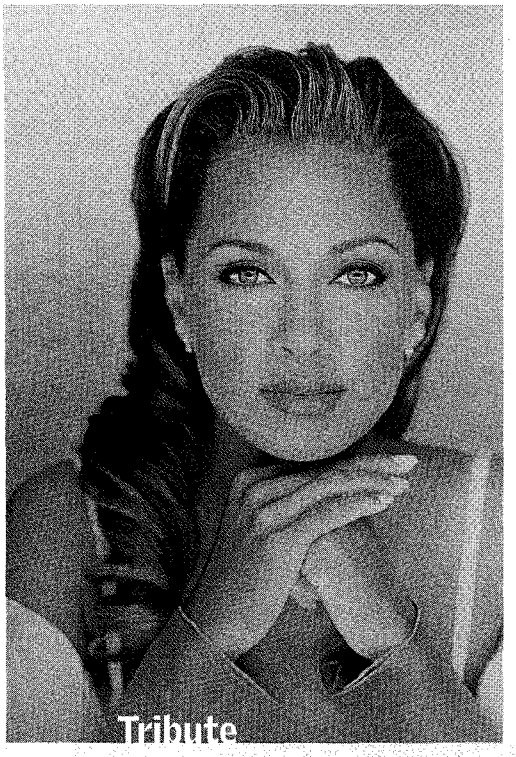
Tribute

Through a Lins, Lightly

Ivan Lins has worked with Quincy Jones, had his songs recorded by everyone from Barbra Streisand to Sarah Vaughn, and was recently the subject of a tribute album starring Sting, Chaka Khan, and Vanessa Williams. But the sweet, romantic songs of the Brazilian-born Lins are about to get their greatest paean yet: On October 25 at Carnegie Hall, his songbook will be celebrated with Williams (pictured, above), Khan (below), saxophonist Dave Koz, and vocalist Brenda Russell. (See "Concerts.")

Rubin's Big Swing Band. Fri.: Simon Wettenhall's Oceanic Dixieland Band. Sat.: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Rose Center
10/27: Steve Turre Quartet. The Rose Center is open until 8:45 P.M. Fridays; suggested admission price is $10 for adults, $7.50 for students and seniors, $6 for children. • American Museum of Natural History, Central Park West at 79th St. (212-874-3929).

Small's
Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M., the perfect time for a post–Village Vanguard visit (it's right around the corner), and often involve free beverages and food. • 183 W. 10th St. (212-929-7565). $.

Sweet Basil
An intimate downtown restaurant with good food and high-profile jazz acts. Every Sat., jazz brunch with Ilhan Ersahin. Sun., Chuck Folds hosts "the original jazz brunch." Every Mon., it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. 10/24–10/29: Ray Anderson. • 88 Seventh Ave. So. (212-242-1785).

Village Vanguard
Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mon., the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 10/24–10/29: Sherman Irby Quartet. • 178 Seventh Ave. So. (212-255-4037). $.

Comedy

Boston Comedy Club
Animal House ambience and, most nights, comedy to match. Shows Tues.–Thurs. at 9:30; Fri.–Sat. at 8,10, and midnight. • 82 W. 3rd St. (212-477-1000).

Carolines On Broadway
In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mon., "New Talent Night," hosted by Eddie Brill. $12.50–$24.50; two-drink minimum. 10/24: "The Nasty Show"; Hot 97's "Phat Tuesday"; "The Leo Allen Show." 10/25: "Chicks With Shticks"; "Ha Ya Doin." 10/28–10/29: Eddie Brill. • 1626 Broadway, bet. 49th and 50th Sts. (212-757-4100).

Comedy Cellar
A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30 A.M.; and Sun.–Thurs. at 9. 10/22–10/29: Colin Quinn; Wanda Sykes; Gregg Rogell; Billy Burr; Nick DiPaolo; Robert Kelly; Godfrey. 10/30: Colin Quinn; Greg Giraldo; Wanda Sykes; Elon Gold; Mitch Fatel; Keith Robinson; Godfrey. • 117 MacDougal St. (212-254-3480).

Comic Strip
Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. • 1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).

Dangerfield's
Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. • 1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).

Gotham
A trendy comedy spot in the Flatiron district. Every Tues. and Sun., New Talent Showcase; Wednesdays with Robert Klein. Shows Sun.–Thurs. at 8:30 with a $10 cover; Fri. and Sat. at 8:30 and 10:30 with a $15 cover; two-drink minimum. 10/26: Comedy Salsa. 10/27–10/28: Jim Gaffigan. • 34 W. 22nd St (212-367-9000).

Stand-up New York
Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Shows Sun.–Thurs. at 7 and 9; Fri.–Sat. at 8, 10, and 12:15 A.M. $12 cover. 10/27–10/28: Vanessa Hollingshead; Elon Gold; Paul Mercurio; Gregg Rogell. • 236 W. 78th St. (212-595-0850).

Cabaret

Algonquin Hotel
The Oak Room hosts some formidable names in its cozy environs. (Early shows Tues.–Sat., late shows Fri. and Sat.) Sun.: "Calvacade of Cabaret" with Leslie Orofino; Joyce Breach; Ann Roberts and more. 10/23: Judi Connelli; Suzanne Johnston. 10/24–11/25: Susannah McCorkle. • 59 W. 44th St. (212-840-6800).

Arci's Place
A Murray Hill–area Italian restaurant with an intimate cabaret space. Mon. at 8: Jim Caruso and Billy Stritch. Through 11/4, except Sun.: Wesla Whitfield. 10/29: Saundra Santiago. • 450 Park Ave. So., at 30th St. (212-532-4370).

Cafe Carlyle
Every Mon., Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band at 8:45. $60. • Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).

The Carnegie Club at Carnegie Bar and Books
Fri. and Sat. at 9:30 and 11: Sinatra impersonator Cary Hoffman, backed by Stan Rubin's eleven-piece big band. $20 cover; two-drink minimum. • 156 W. 56th St. (212-957-9676).

Don't Tell Mama
What better way to wind down after an evening of overwrought Broadway fare than some understated cabaret? Fri. in October: "The Next Big Broadway Musical." Sat. in October: Ron Poole. • 343 W. 46th St. (212-757-0788). $.

Duplex Cabaret
10/23: Leah Sutton. $15; two-drink minimum. • Duplex Theatre, 61 Christopher St. (212-255-5438).

Feinstein's at the Regency
Michael Feinstein's cabaret space at the Regency Hotel shares the room with the restaurant 540 Park. Tickets are $50 Tues.–Fri.; $75 for the early show on Fri. and all shows on Sat.; $50 food-and-drink minimum. 10/24–11/25: Barbara Cook. • 540 Park Ave., at E. 61st St. (212-307-4100 or 212-339-4095).

FireBird Café
The theater district's newest post-show snuggery, right next door to an overwrought Russian restaurant. Steer clear of the Cossack-dagger-toting doormen and you'll be fine. Sets Wed.–Thurs. at 9; Fri.–Sat. at 9 and 11. $30 cover; $15 minimum. 10/25–11/2: Steve Ross in "Love & Laughter: The Sequel." • 365 W. 46th St. (212-586-0244).

Judy's
This cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. 10/23: Eric Michael Gillett. 10/24: Mitch Ellis. 10/25: Leslie Anderson. 10/26: Tennie Leonard; Mitch Ellis. 10/27: Lee Dratfield; Go Mahan. 10/28: Judy Kreston and David Lahm; Bianca Leigh. 10/29: Susan Baum; Elaine St. George; Leslie Giammanco. 10/30: Eric Michael Gillet. • 169 Eighth Ave., bet. 18th and 19th Sts. (212-929-5410).

Rose's Turn
Thurs. and Sun. in October, at 7: "Piano Bar Hello!" 10/23–10/24: Don Turner. 10/25: Five Car Pile-up; Vocal Performance Class. 10/26: Linda Hallman; Joan Keiter. 10/27: "Around the World in a Bad Mood"; "The Elephant Man: The Musical"; "The Candy Comedy Hour." 10/28: "Something Funny's Going On"; "Hell in a Handbasket"; "The Candy Comedy Hour." 10/29: Jim Allen. 10/30: Tony Furio; "Hell in a Handbasket." • 55 Grove St. (212-366-9658).

Photographs: top, by Matthew Jordan Smith; bottom, by Norman Seeff.

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ve., at 27th St. (212-683-6500)

.O.B.'s
0/23: Manny Oquendo and Libre's 27th Anniver-ary. 10/24: Souls of Mischief; X-Ecutioners. 10/26: Black Roots Festival," featuring Underground Hip-Hop. 10/27: Pru; Jamie Hawkins. 10/30: Estrellas Cubanas. • 204 Varick St. (212-243-4940).

Vetlands
Mondays: D.J. Logic. Tuesdays: Illuminati. Thursdays: Groove Collective. 10/27–10/28: Ozric Tentacles. • 61 Hudson St. (212-386-3600). $.

Clubland

Centro-Fly
Like Vinyl, Centro-Fly is hopping with big-name D.J. talent nearly every day of the week. Thursdays: "Subliminal Sessions," with D.J. Erick Morillo and occasional special guests like Armand van Helden and "Little" Louie Vega. The second Friday of every month: Long-running house party "N'Ice," which made an exodus from Baktun after more than a year at the meatpacking-district nightspot. Third Friday of every month: House party "Con-fu-sion," also a refugee from Baktun, with big-name D.J.'s like Chicago's Pierre. Saturdays: Energetic house and big beat with "Plant." The last Saturday of every month, Plant presents D.J.'s Junior Sanchez and Roger Sanchez (no relation), two of New York house music's finest. 10/26: "Little" Louie Vega; Erick Morillo. • 45 W. 21st St. (212-803-7859).

Cheetah
A jungle-themed club with a spacious dance floor and a small yet powerful sound system. Thursdays: "Clique," where the socialite set grooves to hip-hop beats. Fridays: Blokes go crazy to house at "GBH" ("Great British House"). Saturdays: Thumping tribal house and live percussionists at "Cherchez La Femme." Sundays: Nicky Siano of "Twelve West" joins "Boys Nite" D.J. Merritt for a brand-new party called "Mardi Gras." The emphasis will be on deep-house and garage classics, so the promoters will provide bus service from that other Sunday house gathering "Body & Soul." • 12 W. 21st St. (212-206-7770).

Fun
This sprawling, bi-level, warehouselike space doesn't book big-name D.J. talent, but it's got one of the coolest interiors in clubland, with huge projections of Japanese *anime*, a vertiginous yet comfy balcony area, and a seemingly gravity-defying D.J. booth. Best of all, Fun recently snagged the cyber fetish party "Click + Drag" from the now-defunct Mother. • 130 Madison St., under the Manhattan Bridge (212-964-0303); $5.

Limelight
The Limelight is officially back from the dead thanks to its powerhouse weekend nights, which see the likes of Detroit techno icon Jeff Mills, the trance heavies of the "Gatecrasher" crew, and the drum-'n'-bass D.J.'s of "Physics" grace the turntables. The mazelike club's renaissance comes just in time, as other megaclubs like Twilo have become uncomfortably packed, verging on the claustrophobic. 10/26: D.J. Heaven. 10/28: D.J. Hell. • 660 Sixth Ave., at 20th St. (212-807-7780).

The Roxy
The cavernous Chelsea institution's deeply entertaining and mysteriously underattended Tuesday- and Wednesday-night roller-skating jam keeps boogie queens' wheels spinning till the wee hours. Fridays: The Roxy enlists D.J. Jason Ojeda for the relaunch of its night for the weekender straight crowd. Saturdays: Superstar D.J. Victor Calderone spins house for the Chelsea boys while hard-bodied go-go boys dance on the bar. • 515 W. 18th St. (212-627-0404). $.

Shine
This downtown spot is now host to excellent, enthusiastically received D.J.-oriented nights as well as up-and-coming rock and dance acts. Mondays: "Giant Step Mondays" with the gloriously great D.J. Ron Trent. Tuesdays: "Prohibited Beatz," electronica in all its many and varied subgenres with D.J.'s Swingsett and Yoshi. Thursdays: Reggae and soul with "Mash Potatoes." Fridays: Hip-hop with D.J.'s Stretch Armstrong and Mateo. Saturdays: D.J. Greg Poole's dance-centric "Tremendous." • 285 W. Broadway (212-941-0900).

Twilo
Twilo is the superclub of the moment, thanks to a revolving lineup of dance music's biggest marquee attractions. Wednesdays: The upstairs lounge hosts hard house and techno with "2K Wednesdays," a low-key alternative to the frenzied Friday nights. Fridays: World-class D.J.'s like Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights. Saturdays: Aging club king D.J. Junior Vasquez spins for his bare-chested Chelsea-boy following. 10/27: Sasha and Digweed. • 530 W. 27th St. (212-268-1600).

Vinyl
Stripped of its liquor license, this once-hedonistic downtown space is now a dance-music purist's paradise and quite possibly the best club in the city. Wednesdays: "Little" Louie Vega spins at the relaxed, low-key (for now), dance-friendly (check out the break-dancers in the back of the room) house party "Dance Ritual." Fridays: Hard, trippy house (affectionately nicknamed "K-hole house" by its aficionados) from D.J. Danny Tenaglia. Saturdays: Timmy Regisford's fantastic house-music party "Shelter," which at about seven in the morning becomes the city's most adventurous party as Regisford bangs out everything from the Afro-beat of Fela Kuti to the ambient, pillow-soft house of Mr. Fingers. Sundays: François K, Joe Claussell, and Danny Krivit spin at the now-legendary afternoon party "Body & Soul." Arrive early or you'll face a devastatingly long line at the door. • 6 Hubert St. (212-343-1379).

Detour
With no cover and top-notch young players, this Village joint packs 'em in every night of the week. Sundays: Mike Magilligan. • 349 E. 13th St. (212-533-6212).

Dharma
An elegant little gem of a club, serving sounds from funky bop to "out" experimentalism on the historic shopping thoroughfare; just don't pay retail. Sets at 7 and 10. • 174 Orchard St. (212-780-0313).

Iridium
In the surreal basement across from Lincoln Center, you'll find formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Quartet holds office hours. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. • 44 W. 63rd St., across from Lincoln Center (212-582-2121).

"Jazz at Lincoln Center" presents: The Armstrong Lecture Series
10/23 at 7: Featuring Tad Jones on Louis's Crescent City Roots. • Morse Hall, the Juilliard School, 155 W. 65th St. (212-229-5783); free and open to the public.

"Jazz Insights: The Legacy of Charlie Parker"
Lecture and performance series hosted by Arnold Jay Smith. All lectures begin at 7:45. 10/24: Phil Schaap; Sarah Morgen. • The New School, 66 W. 12th St. (212-229-5783); $30.

The Jazz Standard
A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, jazz greats, and artists on the rise. Mon., Tues., and Fri. at 5:30 and Sat. at 7, guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Wed.–Thurs. at 8 and 10; Fri. and Sat. at 8, 10:30, and midnight; and Sun. at 7 and 9. $15–$25 cover; $10 minimum. 10/24–10/29: The Makoto Ozone Trio. • 116 E. 27th St. (212-576-2232).

Red Blazer
Mon. and Tues.: Sam Ulano's Jazz band. Wed.: Felix Swing Band; Alan Russell Big Jazz Band. Thurs.: Stan

Jazz

Birdland
Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Sundays: Chico O'Farrill Afro-Cuban Jazz Big Band. Mondays: The Toshiko Akiyoshi Jazz Orchestra. Tuesdays: The Famous Duke Ellington Orchestra directed by Paul Ellington. 10/25: Napua Davoy. 10/26–10/28: Mark Whitfield Quartet. • 315 W. 44th St. (212-581-3080).

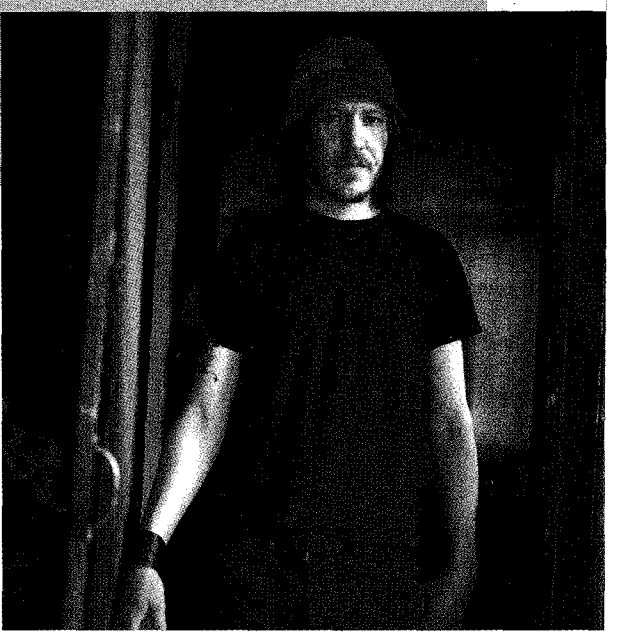
Blue Note
With a great sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 10/24–10/29: Regina Belle. • 131 W. 3rd St. (212-475-8592).

City Hall
Fridays in the Granite Room: The Charles Mingus Orchestra. $15 cover, $10 for students. • 131 Duane St. (212-227-7777).

Performance

His Aim Is True

Elliott Smith's powerful acoustic-guitar work endears him to the folkie-singer-songwriter crowd, while his complex, often impenetrable lyrics about the disappointments of love make perfect sense to post-punkers reared on Alex Chilton and Elvis Costello. On his new album, *Figure 8*, Smith still sings for the crestfallen but widens his sonic palette a bit, incorporating piano, horns, and a string section. Smith will bring his fuller but no less heartbroken sound to the Beacon Theater on October 29. (See "Concerts.")



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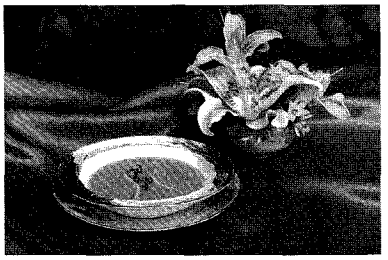

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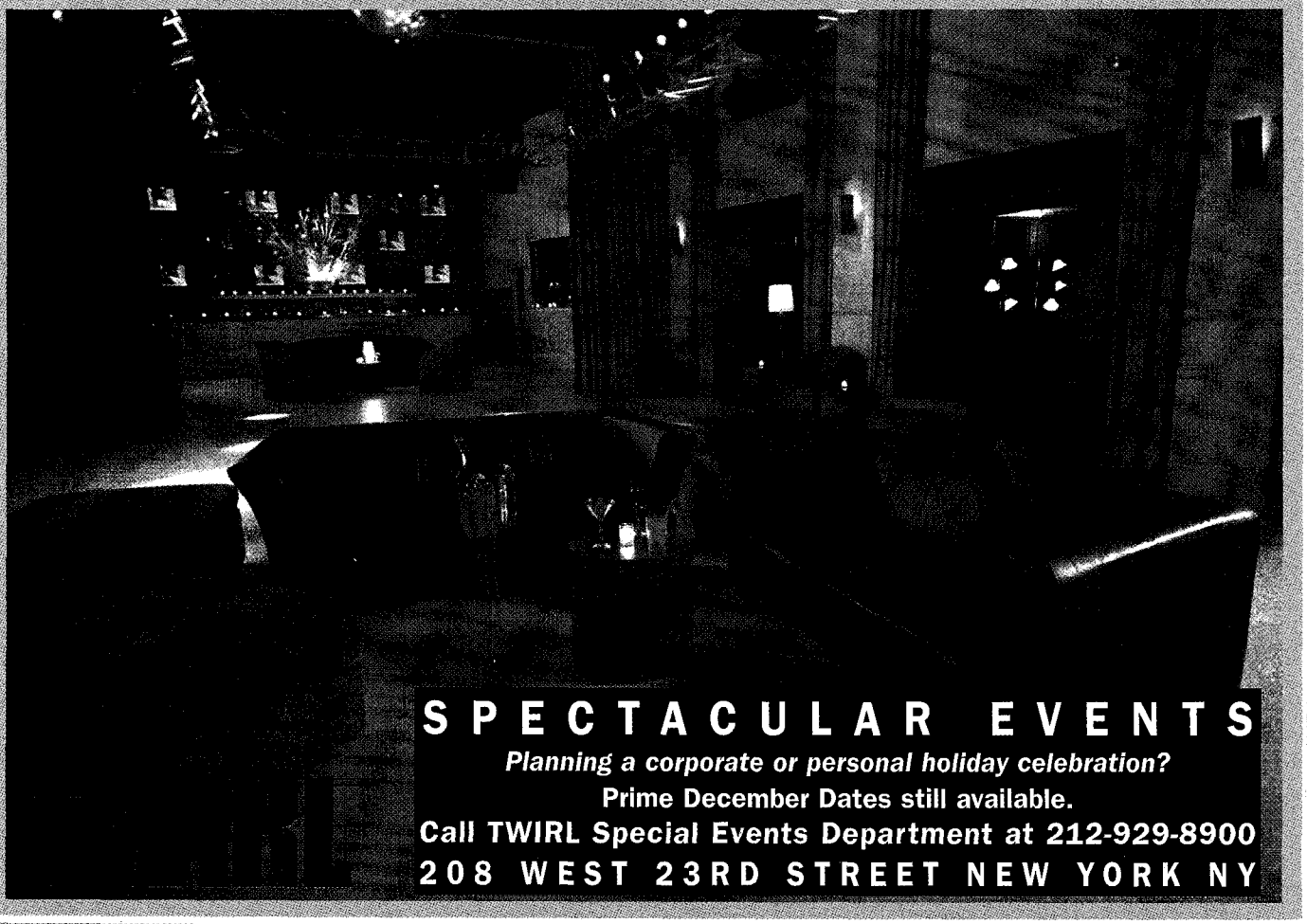

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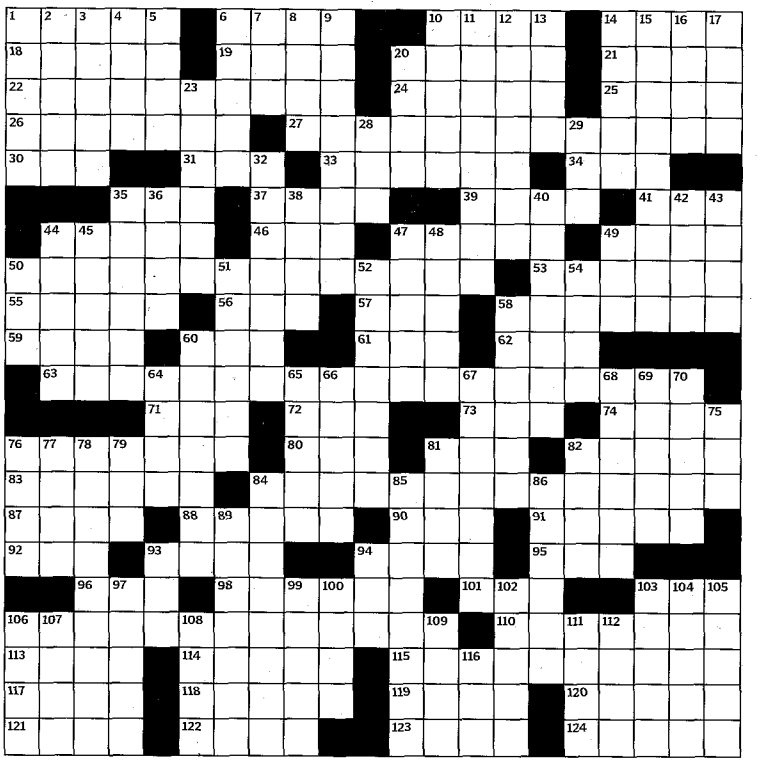
'Guess the Theme'

'Cue' Crossword by Maura B. Jacobson



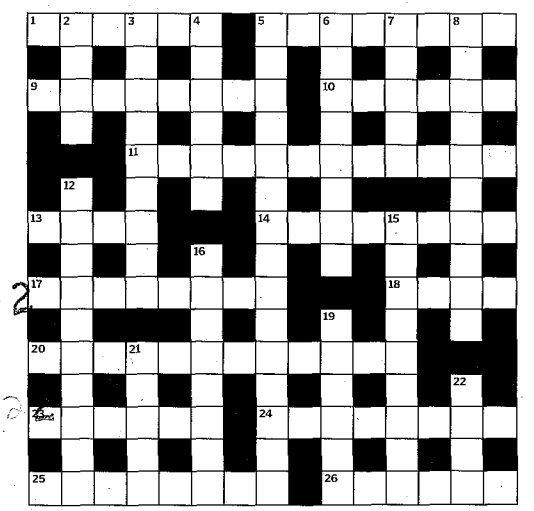
ACROSS

1 Bedouins
6 Croat, ethnically
10 One of the Sorvinos
14 Canadian-flag symbol
18 "Love Story" author
19 "Pocket" bread
20 Dawn
21 Water color
22 Apple-polish
24 Michael Caine role
25 Ballerina's mini
26 Licorice-flavoring source
27 As-good-as-new
30 Autograph need
31 Voting-booth abbr.
33 Batista's successor
34 Voting-booth abbr.
35 "——, amas, I love a lass"
37 Second Grimm word
39 Speechless
41 Road guide
44 It's for good measure
46 Sea plea
47 "—— Latin from Manhattan" (1935 tune)
49 Item for Salome's dance
50 Beatles' bandleader
53 He did "The Last Tango in Paris"
55 "Untouchable" Ness
56 Manipulate
57 Small, in Dogpatch
58 Blacked out
59 Have on
60 Alphabetic trio
61 Suffix for dent or vent
62 Timothy Leary's turn-on
63 Epithet for Jefferson
71 See here
72 Dim —— (Chinese brunch)
73 Yucatan year
74 Ages and ages
76 Got back at
80 Charlie, in code
81 Circle segment
82 Outfielders' catches
83 Caesar's army unit
84 Good sort
87 Lying on
88 Approaches
90 Title for Angelico
91 "Exodus" actor Sal
92 Poppycock
93 Nickname in this puzzle's theme
94 Get an —— effort
95 Voting-booth abbr.
96 Gilbert & Sullivan princess
98 Take turns
101 Humpty Dumpty, really
103 Attraction at Saratoga
106 Sherlock Holmes portrayer
110 Obsolete
113 Golden-rule preposition
114 Video-game company
115 Type of knot
117 Swirl with a spoon
118 Seattle Sound
119 Hamburg's river
120 Similar
121 Sot's spasmodic sounds
122 Captain Hook's henchman
123 Depart by ship
124 Theatrical honors

DOWN

1 Tin Pan Alley org.
2 Old grads do it
3 Smiling broadly
4 Jail-window decor
5 Roy Rogers's real surname
6 Black-suit card
7 Ingmar's protégée
8 Power particle
9 Swollen, as veins
10 Acquire by deception
11 Stool pigeon
12 Destructive
13 Mimicked
14 Starbucks order
15 Gear
16 Flivver
17 Goatlike human of myth
20 Coll. prep tests
23 Kind of hat
28 Palindromic name
29 Sorehead's emotion
32 Not-to-be-missed
35 He's a 31-Across
36 Be introduced to
38 Bishop of Rome
40 Mexican state
42 Right-hand man
43 Trudge
44 Sublease
45 Heep of fiction
47 Richard's running mate
48 Paul's "Mad About You" co-star
49 U-Haul rental
50 Ply the needle
51 Gave the elbow
52 Fall precipitously
54 Hitchhiker's hope
58 Recoil, as from a blow
60 Capital of French Guiana
64 Utah's lily
65 "Sesame Street" grouch
66 Goal, gas, etc.
67 Steak —— (raw beef dish)
68 Stanford or Hayward
69 France's longest river
70 —— a customer
75 "Quiet please!"
76 Banned orchard spray
77 Presidential prerogative
78 Conceited
79 Tuck's partner
81 Ethnic coif
82 Sinn's go-with, in the I.R.A.
84 Deliberate subversion
85 Misdemeanors, British style
86 French Revolution refugee
89 Mistake
93 "2001" computer
94 WW II arena
97 "New Look" dresses
99 Square root of nine
100 "—— of all right!"
102 Courtroom mallet
103 Wedding-gown material
104 Overly selective
105 Feels rheumatic
106 He's a 34-Across
107 Nay voter
108 "Bum" convictions
109 Fitzgerald of song
111 Schmooze
112 City of Hawaii
116 Costume accessory for "Madama Butterfly"

The 'Guardian' Crossword



ACROSS

1 See 10.
5 Right and wrong air with connections that are unusual. (8)
9 Revolutionary had a nice country house. (8)
10,1 Gore spilled repeatedly and effectively by writer. (6,6)
11 Scene from Macbeth: on slab laid out, an elder statesman. (7,5)
13 South American in US state. (4)
14 Sent a letter damaged beyond repair. (5,3)
17 Ruler after rolling back his borders is looking pleased with himself. (8)
18 Society responsible for . . . (4)
20 . . . bonus niggled perversely: chance's left the poet 26's head unbowed. (12)
23 Fly like a bird? (6)
24 Tell a friend. (8)
25 One who extracts silver inside, I think. (8)
26 Bird on meadow sees a big row. (6)

DOWN

2 Bring up from behind. (4)
3 10 1's put HM in charge of PM. (4,5)
4 51 (approximately) in a row. (6)
5 10 1's way with a pig in trouble in the Tower. (4,2,5,4)
6 Latvian party put on dance for two. (8)
7 Drink swallowing a river—that's a figure of speech. (5)
8 See 16.
12 10 1's saying he's a little boy with an arm round him. (6,4)
15 Remove island from smugglers' foe. (9)
16,8 10 1's date could be 1498. (8,6,4)
19 Take from what's naturally said. (6)
21 Get rid of mikes, glitches, and insects. (5)
22 Boil a joint of bacon, say? (4)

Solutions to last week's puzzles appear on page 173.

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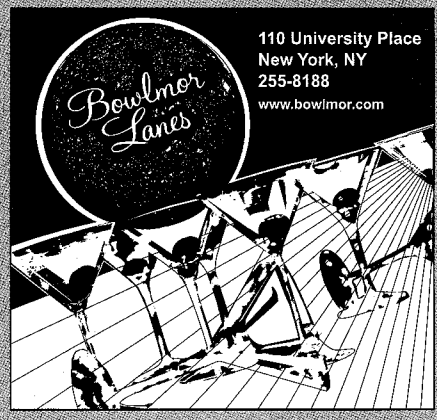

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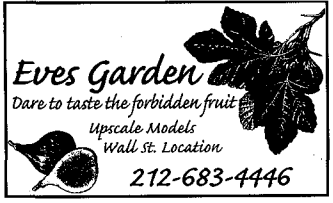

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Meg Ryan/Goldie Hawn Type—Beautiful, bright, blue-eyed blond, slender, fit, recently single, financially secure professional, seeks successful, well-educated, refined, fit, nonsmoking, fun-loving, divorced/widowed man, 40-60. Photo/note. 5628 ✉

Not Wife Material Yet—But lots of fun. Young, attractive, Southern, petite blond seeks educated, stable man with a sense of humor. Divorced, with a beautiful daughter. No sugar daddy types! Recent photo. 5636✉

Great Jewish Guy—Handsome, easy-going attorney, 48, 5'8", slim, good sense of humor, many interests, seeks slim Jewish female, 33-45, for love, marriage and family. Photo. 5633 ✉

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Gay, Good-Looking, In-Shape—60, gentleman, accomplished, stylish, affluent, 5'11", 175 lbs - interested in arts, travel, gardens, country/city life style. Seeks sensitive, bright, creative younger counterpart for serious exclusive relationship. Photo essential. 5654 ✉

NYC Pretty Catch—35, 5'5", slim and sexy, style and class, athletic, confident professional - desires tall (5'10" plus), handsome, charming, successful professional man (38-45) for loving, passionate long-term relationship. Phone/photo. 5661✉

Looking For My Prince—I am considered very attractive, British-raised, Indian-born female, MD. I am very slim and petite, at 5'2", athletic, feminine, black hair, brown eyes. I have a vivacious, passionate and optimistic attitude to life, am very young-looking 39 years. I like all sorts of things - traveling, cinema, cars, the ocean... I would like to meet an attractive, highly successful, sophisticated man who likes the nicer things in life and has a good heart. I look forward to hearing from you. Discretion expected and assured. 5618 ✉ ☎

Are You HIV-Positive?—I am a very attractive, single white woman, 36, looking for my match. No drugs. 5634 ✉

Decent Guy—Decent looks, decent income, just under 5'8", 53, lawyer, Manhattan, LI home, honest, caring, intimate, passionate, optimist. Laughs, cries, loves with abandon. If, with the man you love, you are willing to share your life, even if it means sacrificing some independence, always be honest, be uncompromisingly loyal, enjoy frequent companionship, enjoy much physical contact, be giving and caring as well as accepting, see life's beauty and humor despite its difficulties, willing to make a total commitment, then we have a chance. 5647✉☎

Let's Ski!—Single, white professional Jewish male, 41. Looking for a female, 30-49ish, for serious relationship. Religion open. No kids now or in the future. Letter, voicemail or e-mail: SKIROMANCE@aol.com 5640 ✉ ☎

Looking For Soul Mate—European, attractive, bright, classy, vibrant, warm widow seeks affectionate, caring, educated, equally successful, generous man, 50-68, to enjoy life, marriage. 5621 ✉

Brazilian Woman—Divorced, 48, dentist and designer. I enjoy work, travel, study, theater, movies, museums; live in NYC. Seeking a smart and successful man, under 55, for sharing life and dreams. It's very important the person believes in God. Photo, please. 5656 ✉

Lithe Beauty—Who loves life. Seeking tall, slightly naughty gentleman. 5646 ✉☎

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Mile-High Lady—Pretty, 28, enjoys flying airplanes, travel, theater, music, more. Seeks adventurous, intelligent, successful man, 30-45, to share activities and special times. E-mail: aviatrixxx@aol.com or 5622 ✉☎

Bright, Cultured, Refined—Jewish professional female, 30s, seeks like male - enjoys travel, tennis, the arts, hiking, books, city and country settings. Looking for warm heart, gentle strength and active mind. 5619 ✉☎

Really Ready—Pretty, passionate, upbeat, shapely, nonreligious Jewish, child(less) psychologist, 40, seeking a smart, sincere, down-to-earth man who sings in the car, laughs out loud at a joke, cares about people/ideas and is ready to build a real home together with/without children. 5649 ✉☎

Good-Looking, Smart, Happy—6', CEO. Interests: art, movies, travel, health, sports, new technology, life in general. You are a 23-32 woman, good-looking, smart, healthy. A relationship should be fun, romantic, intimate, playful, connected. I am looking for the right chemistry - aren't you? 5626 ☎

Gay Woman—43, pretty, fit, high energy, successful (somewhat driven), nonprofit professional with passion for cooking, Latin jazz, animals, politics and public affairs, great minds and great shoes - seeks an attractive, warm, outgoing and self-aware woman who loves her work (and loves to play), for the sublime and the ridiculous (in a long-term relationship). And you? E-mail: sash246@aol.com or 5658 ✉

Russian Lady—Extremely attractive, feminine, caring heart, loving, seeks generous gentleman, 40-55 years old. 5635 ✉

Swim With Dolphins!—Spiritual actress, 27, Nastassja Kinski look-alike, seeks true gentleman for marriage and family. I enjoy yoga, travel, city and country lifestyles. You are educated, generous, possess a great sense of humor and have no dependents. Photo helps. 5651 ✉

Elegant, Classy, North Shore Redhead—Shapely, smart and sweet, seeks man, 66-76, who is attractive, intelligent, sensitive and financially secure, to enjoy a life of quality and love. 5662 ✉☎

Chemistry - Wouldn't It Be Lovely?—Enjoy the arts, water, architecture/design, skiing, lively conversation. I'm 5'8", very attractive, slender/shapely business owner, imaginative, affectionate, with a sparkling sense of fun. You are 48 plus, very successful, adroit, adventurous, imaginative and warm. A partnership of caring, sharing and passion - how glorious! 5638✉☎

Athletic, Trim, Intelligent—5'8', 56, divorced Christian male seeks very fit, petite, athletic woman (40s) who enjoys running, cycling, hiking, skiing, tennis, books, the arts, movies and chess. Open to new interests and ideas. Prefer (914), (212), (203). Photo/note, please. 5625✉

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La Dolce Vita—Healthy style, smart, sexy, dependable, fun, overeducated professional seeks bright, successful male partner, 53-66, for committed long-term relationship. Phone/note. 5655 ✉☎

Ex-Model—Italian female, 49 - looks 39. Humorous, artistic, stable. Seeks handsome male - creative type, outgoing, financially secure. Photo. 5624 ✉

Wants To Be Someone's Sweetie—29, sexy, beautiful and intelligent, with long, wavy blond hair, thin and in-shape. Seeks intelligent, kind and ambitious best friend for forever romance. Must be Jewish male, 30-39. 5645 ✉☎

Attractive Asian Lady—5'2", 45, dress designer, well-educated. Seeks 50-65, college-grad, down-to-earth man for marriage. Note/photo. 5630 ✉

North Shore Beauty—Long hair, slim, athletic, teacher and mom, seeks relationship with handsome, successful, secure Jewish man, 45-55. Note/photo. 5657 ✉

Outdoorsy Man—54, writer and wilderness guide, tall and thin, grey-bearded, nice-looking, warm, eco-concerned. Seeks attractive, self-aware, loving, spiritual woman who's passionate about nature, for lasting relationship. Photo, please. 5653✉

Sincere, Kind MD—From Central NJ, Jewish, 45, never-married, non-religious, athletic, handsome and romantic. Seeks warmhearted, charming, intelligent and attractive woman for happily ever after. Nonsmoker. Note/photo/phone appreciated. 5652 ✉

Help!—I'm tired of having my doorman zip my zippers and buckle my buckles. I'm an attractive, 5'6", slender widow, ready to start life again. A fit, Jewish (nonreligious) Manhattanite who loves music, theater, travel and dining out, looking for a lasting relationship with upbeat, intelligent, secure man with similar interests, 65-73. Note/photo. 5623 ✉

Share The Journey!—Hand-holding courtship sought by athletic (6'1", 195), blue-eyed, adventurous gentleman, 51, MBA, with lady soul mate, 30-45. 5629✉☎

Feminine Professional—European Manhattanite seeks sophisticated, active, financially secure gentleman, 60-70, with integrity, humor, warmth. 5643✉☎

Multimillionaire—47, MD, wants to retire and live the good life with the perfect lady, 30-40, slim, athletic, fit, sexy, intelligent. I enjoy skiing, golf and travel. Photo a must. 5637 ✉

Love Philosophy, Art, Music?—Attractive, petite divorcee, 43, successful business owner and mother of young son, seeks handsome, fun-loving, deep, responsible man, 35-50. 5659 ✉ ☎

Petite, Playful And Very Pretty—As comfortable in my running shoes as in high heels. You: successful, adventurous and seeking a partner for life. 50-62. Photo/note appreciated. 5644 ✉☎

Attractive Professional Female—Slender, sophisticated, intelligent, seeks sincere professional male, 38-46, for marriage and family. MD a plus. 5642✉☎

39, Blond, European—With two great kids. I love to go to the Met (opera as well as museum) and listen to Clapton. I'm in great shape and love to hike, swim, rollerblade and bike. I'm looking for a man to match my active lifestyle and with whom I can relax and enjoy the everyday pleasures of life. Note/photo, please. 5627 ✉

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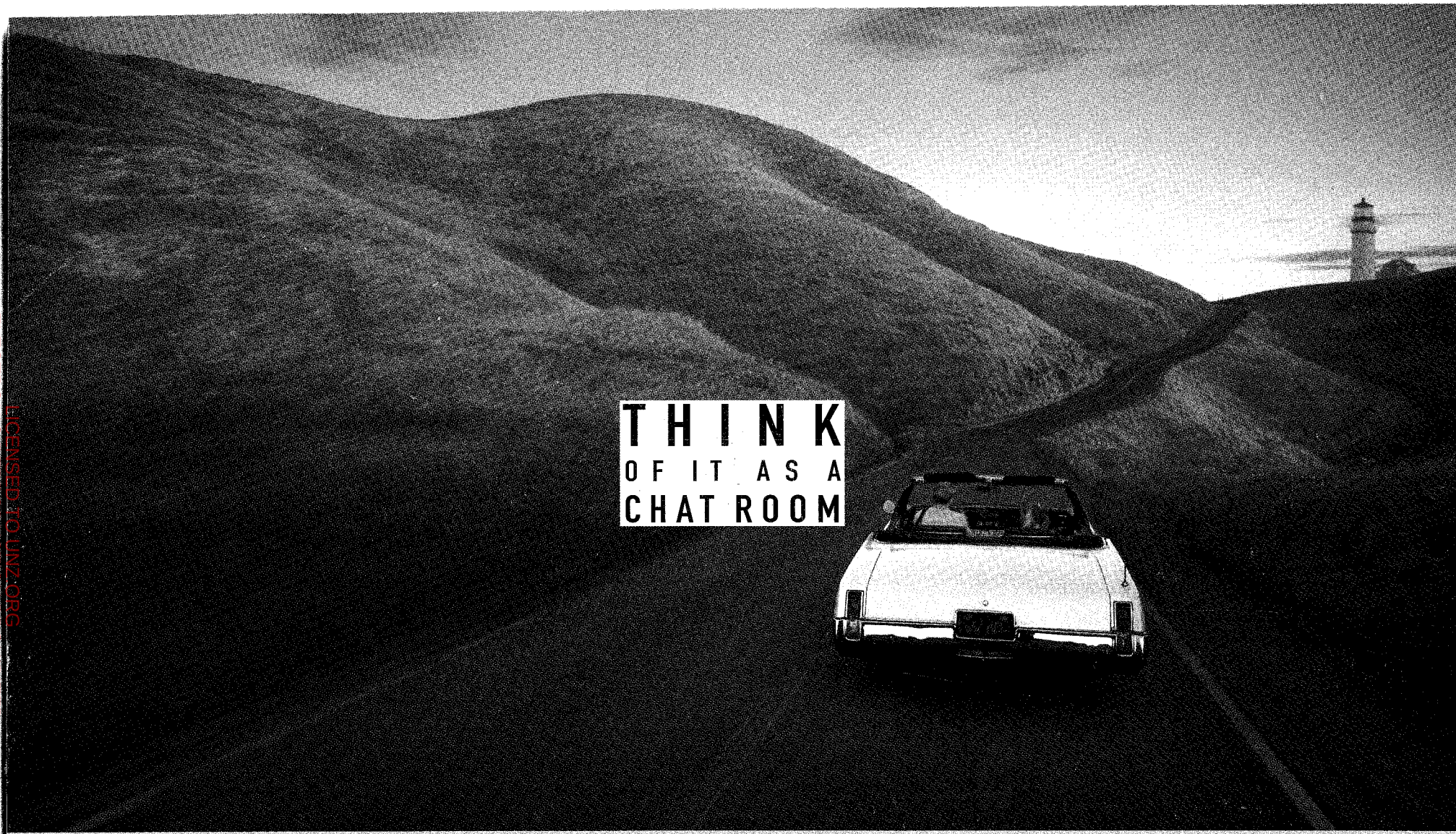

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